

IP

The

INLAND

PRINTER

March 1937



TWO TWISTS OF YOUR WRIST... AND ...YOU'RE DONE!



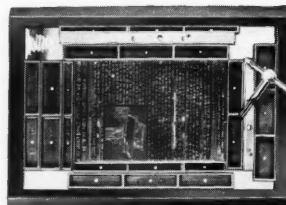
● You've seen lock-up speed before — but nothing like this! Turn the key in one to four Challenge Hi-Speed Quoins and any form is locked tight for the foundry or press run. No need to fuss around with a series of five to eight ordinary quoins when two Challenge Hi-Speed Quoins will do.

These up-to-date quoins actually save 70% to 80% on lock-up. They perform easier — faster — surer — with greater accuracy and new economy. They're self-locking—cannot slip—powerful, direct expanding. The quoin is always parallel to the form—locks true its entire length. Exact register position for each point of expansion up to 12 is shown on the automatic indicator. Quoins are constructed of steel, cadmium plated, in one self-contained unit, and give years of service. Furnished in six handy lengths—4½, 6, 7½, 9, 10½, and 12 inches.

Where you want speed—speed—speed . . . use Challenge Hi-Speed Quoins. Write now for complete data and prices.

THE CHALLENGE MACHINERY CO.
GRAND HAVEN, MICHIGAN

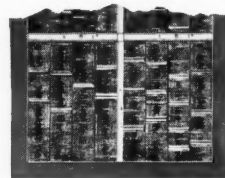
CHICAGO, 17-19 E. Hubbard St.
NEW YORK, 200 Hudson Street



2 Quoins for Fast Lock-Up . . .
Here's how any platen form can be locked-up with only two Challenge Hi-Speed Quoins.



Assures Precise Register . . .
An indicator dial on top of quoin shows exact register position. Positive accuracy when locking and re-locking form.



Save on Space . . . A four page lock-up. Hi-Speed quoins allow maximum space in limited forms.

The Ludlow way of breaking for color is simpler and faster And Here's the Proof!

THE two-color page reproduced below in half-size was originally set for a 6 x 9 folder. Estimate for yourself the time required in working with single types to hand-set this page, correct it and pull a proof; to break it for color, and check

Breaking for Color With the Ludlow..

Please estimate the time required, in working with single types, (1) to set this page, correct it and draw a proof; (2) to break it for color, and check the register of the two forms; (3) to lock up, position, and make ready the color form; (4) to lock up, register, and make ready the black form. Omit color wash-up from the estimate. Add these times together. What is the total?

Now let us try this same job the Ludlow way. These operations required a total time of—

register of the two forms; to lock up, position and make ready the color form; to lock up, register and make ready the black form. Forget color wash-up. Now add up your time. The Ludlow way, a total time of less than 90 minutes is required.

Let us follow the operations with all-slug composition, as produced in any Ludlow-equipped shop.

- 1 The form, as originally set, is locked for press. The color borders would constitute the key form.
- 2 The stoneman or pressman notches some blank 12-point slugs on the saw to mark them.
- 3 The slugs that print in black, all of which are cast on a 12-point shank, are removed and each is replaced with a marked blank slug.
- 4 The color form is now fully ready for printing.
- 5 When the color is run, the marked blank slugs are taken out and replaced with the slugs that print in black.
- 6 Then the slugs printing in color, all of which are cast on a 12-point shank, are taken out and replaced by marked blank slugs.

The black form requires no registering whatever. If the guides have not been disturbed, the second form must be in register. The usual operation of "breaking for color," which requires make-up of a second form, is entirely eliminated.

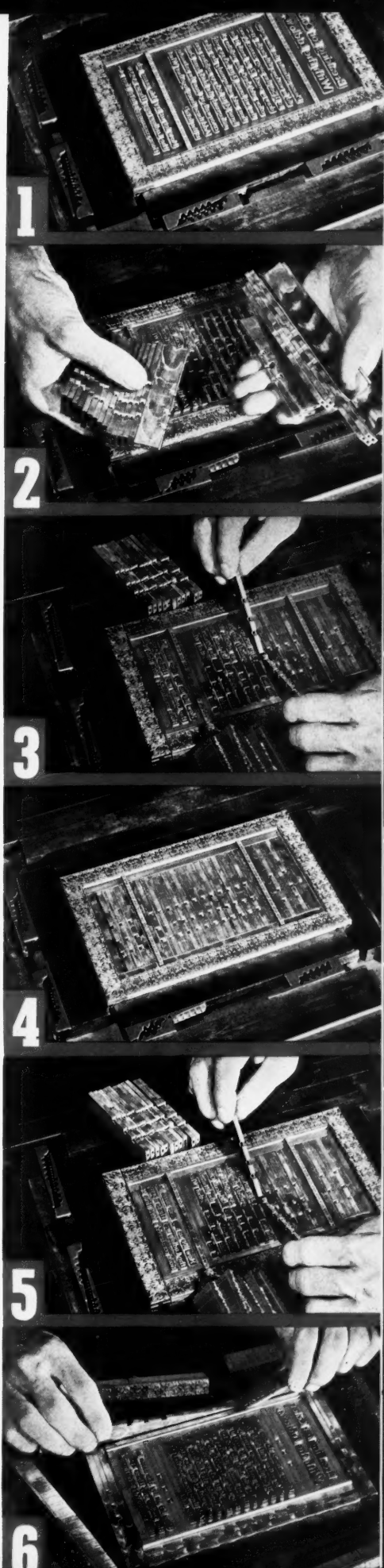
Registering time is also eliminated. With mint-new typefaces—accurate in height-to-paper—to print from, make-ready time is reduced to the minimum.

Jobs printed in two or more colors give the Ludlow-equipped plant opportunities to earn a better-than-normal profit. Write us today for information regarding other Ludlow money-saving features.

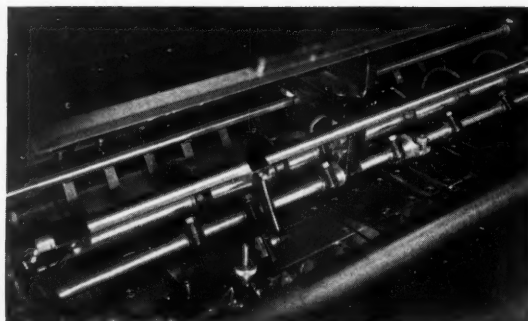
LUDLOW TYPOGRAPH COMPANY

Set in the Ludlow Karnak family and Hauser Script

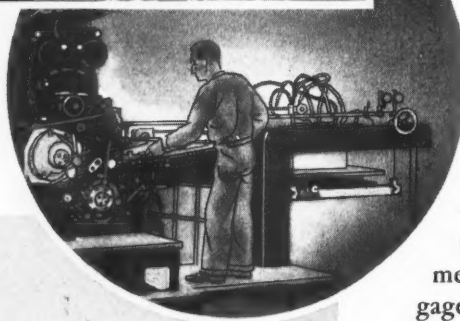
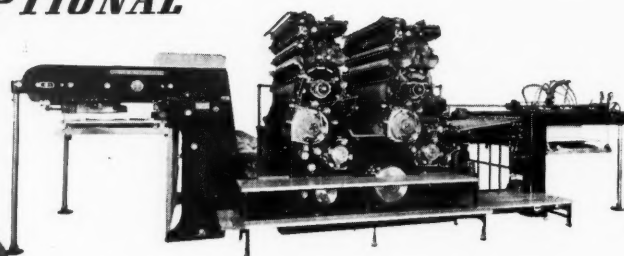
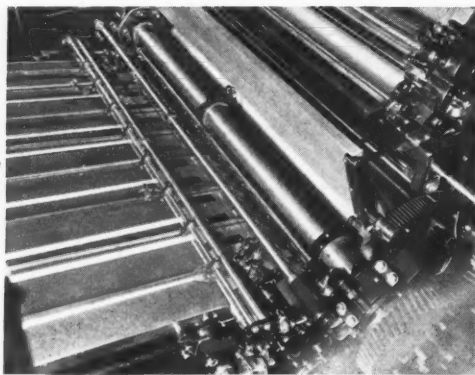
2032 Clybourn Avenue, Chicago, Illinois



Harris



FEED ROLL OR ROTARY THREE POINT REGISTERING MECHANISM OPTIONAL



Some Features of HARRIS COLOR GROUP

1. Revolutionary Harris H.T.B. Stream Feeder
2. Precision-Tapered Pre-Loaded Roller Bearings
3. Choice of Feed Roll or Rotary 3 Point Registering mechanism
4. Micrometer Dials for setting Printing pressures
5. Quick Change Plate Clamps
6. Double size Transfer Cylinder
7. Inker load eliminated from printing couplet
8. Harris Cleanable Ink Fountain
9. Adjustable Ink Vibration

• An exclusive Harris Feature is the Feed Roll Mechanism that has gained wide recognition and acceptance in fine register work.

The progress of the sheet is interrupted by multiple front stops. Where the sheet is side registered by means of a pull side guide. This side guide contains a multiple sheet detector or choke. Then by means of upper and lower feed rolls, the sheet is engaged at rest, and advanced to multiple gauges on the impression cylinder.

Front register therefore takes place on the impression cylinder and not at the front guides. This eliminates many front registration hazards, and also makes possible control of rear edge sheet stretch.

Rotary three point registering mechanism coupled with stream feeding and pull side guide is also available for concerns preferring this method of sheet registration.

The press illustrated is the LSK, 42 x 58, two color

HARRIS-SEYBOLD-POTTER COMPANY

General Offices: 4510 East 71st Street, Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd Street • Chicago, 343 South Dearborn Street • Dayton, 813 Washington Street • San Francisco, 420 Market Street • Factories: Cleveland, Dayton.

HARRIS • OFFSET • PRESSES •

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40¢ a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1937, The Inland Printer Company



Artists prefer North Light because it lessens *Glare*

AT EVERY STEP in the production of printing, glare and poor vision go hand in hand.

This is true in the art studio where reflected light can keep any illustrator from executing a satisfactory painting by fogging his vision and transforming the model he is copying into a confusing mass of deceptive high lights and dark shadows.

It is equally true in your home where... according to authorities on eyesight... headaches, fatigue and reader's squint are the price you are liable to pay for looking too long and too often at words or pictures printed on shiny, glaring papers.

PROTECTING YOU AGAINST GLARE IN YOUR HOME

To eliminate glare in studios, artists shut out all light except the tempered illumination given by north windows. To eliminate glare in printing, Kimberly-Clark has developed two papers whose neutral color provides the most perfect back-

ground for all types of illustrations and whose soft surfaces absorb the light which shiny papers reflect back into your eyes. These two papers are Kleerfect and Hyfect.

CUTTING PRINTING COSTS

Because of their versatility, Kleerfect and Hyfect can be used in nearly every type of printing job. Costing no more than just printable papers, they offer in perfect balance each of the qualities needed to produce exceptional results: lack of two-sidedness, unusual opacity, correct ink affinity, strength, and freedom from curling.

If you are a publisher or an advertiser, your printer will show you how much you can save on your present printing costs by specifying either of these two sight-saving papers. For samples proving how much increased legibility they will bring to your printed pieces, please write our advertising office in Chicago.

This advertisement is NOT printed on either Kleerfect or Hyfect.

KIMBERLY-CLARK CORPORATION

ESTABLISHED 1872

Kleerfect kind to your eyes *Hyfect*

THE PERFECT PRINTING PAPER

REG. U. S. PAT. OFF.

NEENAH, WISCONSIN

CHICAGO • 8 SOUTH MICHIGAN AVENUE
NEW YORK • 122 EAST 42ND STREET
LOS ANGELES • 510 WEST SIXTH STREET

ALL-PURPOSE BOOK PAPER

REGISTERED TRADE MARK

Please Mention The INLAND PRINTER When Writing to Advertisers

TODAY'S PRESS IS A

for PRODUCTION

More impressions to meet the evergrowing demand for speed. Miller gives up to 25% extra properly printed sheets per hour than any other automatic of like size.

for TIME SAVED

Self-operating machinery to cope with the evermounting cost of operation. Miller automatic high pressure oiling releases over 6% extra time formerly reserved for oiling.

for SPACE REDUCTION

Less rent and overhead to reduce costly space requirements. Miller compact unit construction saves up to 50% in floor space.

Prominent plants everywhere are gaining competitive advantage through their batteries of Miller Presses. Their numbers increase daily. May we give you some of their names?

Facts... not fiction

1. SLOW-DOWN DELIVERY. Patented. Assures accurate sheet alignment on pile at any speed. Rejogging unnecessary. Automatic pile lowering.

2. AUTOMATIC OILING. Saves 15 to 30 minutes daily. Reduces wear. Periodically oils main high-speed bearings under pressure; mercury switch stops press if oil reservoir empties. Introduced by Miller.

3. TACHOMETER. Shows running press speed. An aid to maximum speed maintenance. First used by Miller.

4. CONTROLLED-SHEET FEEDER. Sheet carried to front guides, by positive suction fingers. Simple; no tapes, balls or rollers to adjust or mark sheets. Form accessible under feed board; feed board swings up or entire feeder opens.

5. HIGH-SPEED CONSTANT INKER. Combination ink table and rotary press type. Constant ink supply, not intermittent. No roller reversals on form.

6. TOTALIZER. Records total impressions, from which durability of parts, periodical production, etc., may be instantly checked. Exclusive Miller feature.

7. HIGH-SPEED BED MOTION. Patented. **STRONG**—The only all steel bed motion mechanism. **STEADY**—Vibrationless, cam and shoe bed reversing movement. No air plungers employed. Press not anchored to floor. **FAST**—2 to 1 bed motion develops up to 25% more impressions with less exertion than other flat bed presses. Speed without strain.

8. UNIT CONSTRUCTION. Feeder, press and delivery are designed and constructed under one roof as one machine; structurally united for greater strength and accuracy. Compact; other presses of similar sheet size require approximately 50% more floor space.

Miller



Miller



Builders of the
Miller Saw-Trim-
mer—Standard of
the World for more
than Thirty Years.

MILLER PRINTING MACHINERY CO. PITTSBURGH, PENNSYLVANIA

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO and SAN FRANCISCO. *Canadian Company:* MILLER PRINTING MACHINERY OF CANADA, LTD., Toronto and Montreal. *Agents:* CALIFORNIA PRINTERS SUPPLY COMPANY, Los Angeles, California; LANCE COMPANY PRINTER'S SUPPLIES, Dallas, Texas; J. H. SCHROETER & BRO., INC., Atlanta, Georgia.

Please Mention The INLAND PRINTER When Writing to Advertisers



They're *all* in the Game..



Wide World Photos, Inc.

but one has that extra something that makes him click with the customers

RISING PARCHMENT is an increasingly popular 100% rag content bond which gives that extra performance that scores with the printer and his customers. A consistent winner, it gains new friends and retains old ones for him.

RISING PARCHMENT is distinguished by its unusual opacity. At the same time, it has a pure glistening white color and a crisp texture that make for the richest and most effective printing results on letterheads, legal forms, policies, deeds, sales manuals and price sheets. Its opacity makes the lighter weights particularly suitable for airmail and foreign correspondence. It is also especially recommended for offset lithography work requiring close color register.

This permanent all-rag paper is manufactured in four weights and is also made up in six standard sizes of envelopes by the Old Colony Envelope Company. Ask your paper merchant for a sample book or test sheets.

RISING PAPER COMPANY • Housatonic, Massachusetts

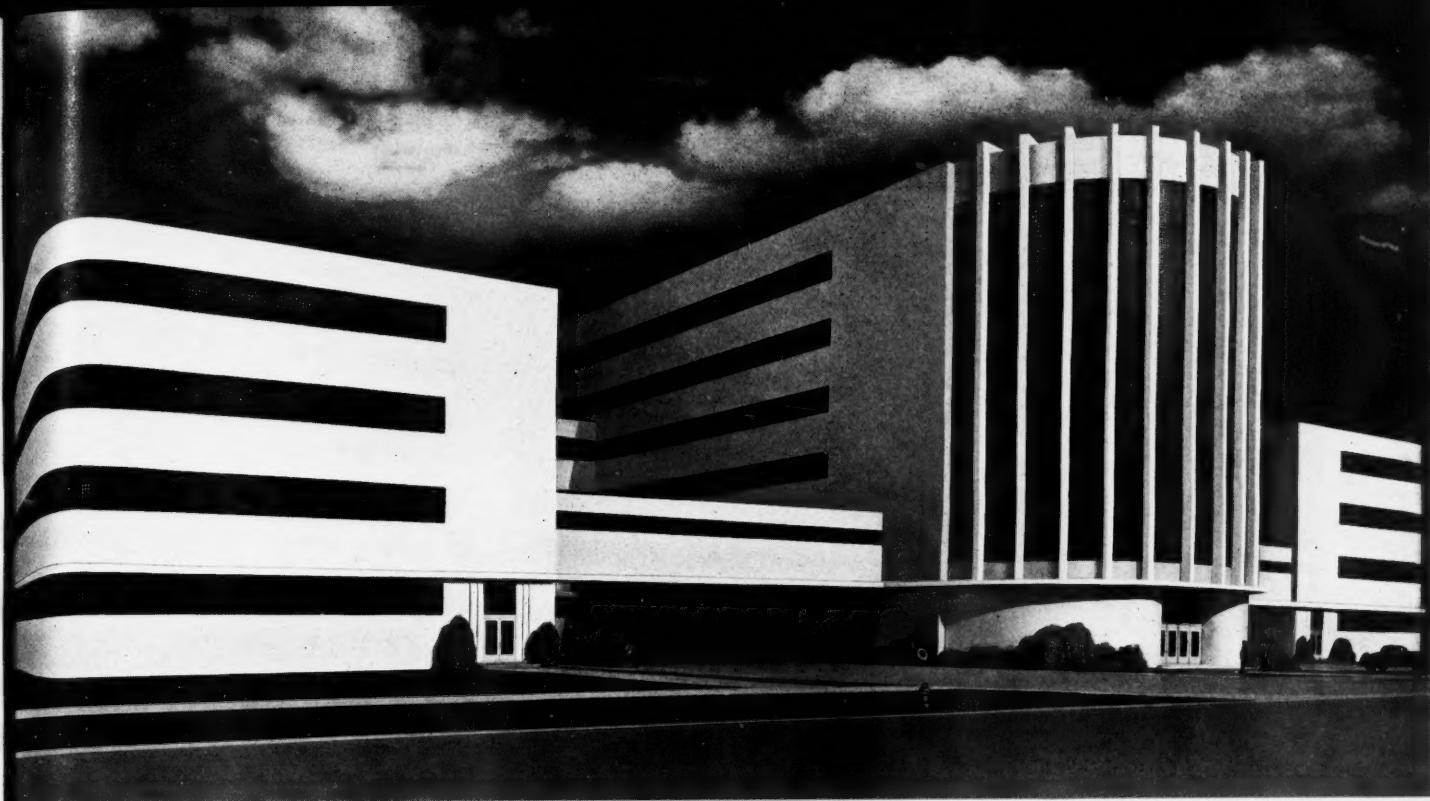
For modern business use Rising manufactures the following rag content bond and writing papers: Housatonic Bond, Danish Bond, Finance Bond, Initial Bond, Fiscal Bond, Winsted Bond, Triplico Bond, Danish Linen and Line Marque. In addition, Rising manufactures a large line of Ledgers, Indexes, Manuscript Covers, Direct Advertising Papers, and Wedding Papers and Pasted Bristols.



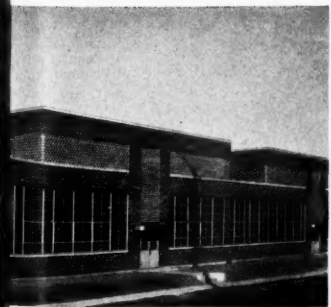
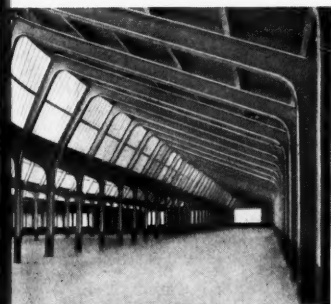
One of the

RISING Papers





PRINTING *Goes Modern*



... and is moving out of obsolete and cramped quarters, into new and modern plants. What these progressive printers gain is told here in pictures, and in the advantages listed opposite. In "dollars and cents" it means added profits.

Modern plant designs and new construction methods have paved the way. The structure itself with modern building equipment including all necessary power lines, becomes an integral part of the complete production machine. Flexibility is built into its broad unobstructed areas. Future expansion needs are met. Capital investment is protected.

Many publishers and printers have decided that this is the time for action. They have found that building conditions are opportune. And Austin Engineers are helping them through the layout design, engineering and construction of complete new plants—rotogravure plants, large additions, warehouses, etc.—facilities with features unavailable even a few years ago. Austin will gladly discuss your problems with you without obligation.

THE AUSTIN COMPANY

Engineers and Builders

16112 Euclid Ave.,
Cleveland, Ohio



Offices in
Principal Cities

... with Modern Plants

THAT—are flooded with light, free from glare night and day... reducing spoilage.

- provide air conditioning... dust elimination... to facilitate production and insure comfort for employees.
- permit smooth flowing production layouts in large unobstructed areas.
- are highly flexible... permit rearrangement of layout and shifting of heavy machinery.
- have floor capacity for heavy loads with vibration eliminated.
- provide for future expansion.
- have practical facilities for receiving and shipping.
- increase quality of product and lower costs.
- add prestige to your business by fine modern designs and advertising value.

If you are interested in having approximate costs and informative literature regarding modern building designs which can be erected quickly, state approximate size of contemplated project and type. Such a request involves no obligation on your part.



A remarkably simple outfit: (A) The DeVilbiss Spray Gun; (B) adjustment for gun position; (C) hose lines; (D) adjustable upright; (E) operating controls and gauges; (F) air-compressing unit in housing; (G) sheet trip switch.

Simplified

SPRAY EQUIPMENT

for printing and offset presses

- Simplicity in design and operation is DeVilbiss' outstanding contribution to the spray method for eliminating offsetting.

Examine the DeVilbiss outfit pictured here. In this small, trim, compact unit, occupying only a few feet of floor space, you see a complete spray system for printing and offset presses, even to the inclusion of the air-compressing equipment.

This outfit can ordinarily be placed in operation on one of your presses within fifteen minutes after being uncrated at your plant. Its installation is as simple as plugging in a floor lamp.

From the ground up, this DeVilbiss Spray Outfit is engineered for efficient use in press-rooms. It is not an assembly of separately manufactured parts but a unified outfit in which every detail is perfectly co-ordinated. • Write for complete information.



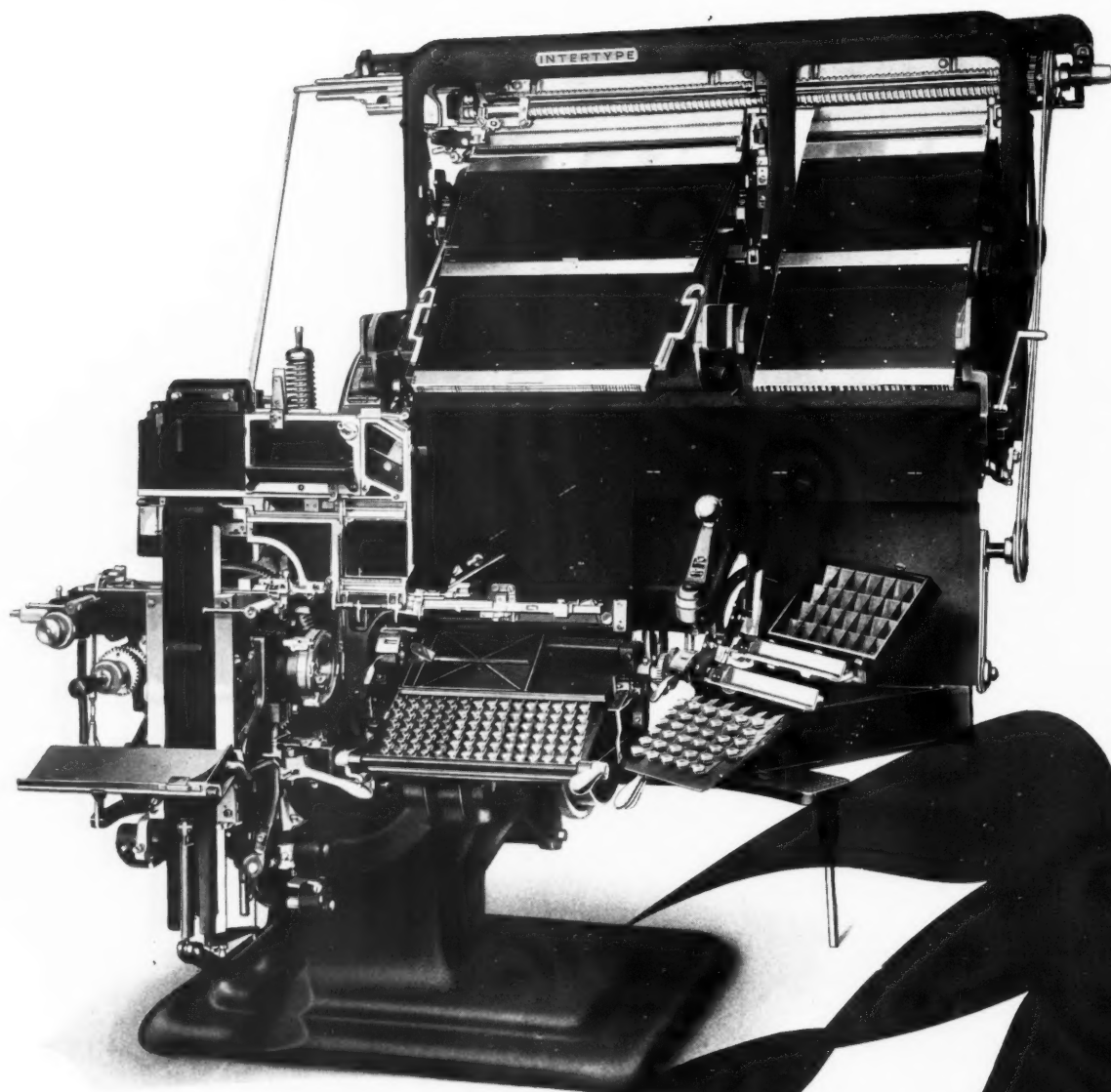
THE DEVILBISS COMPANY
TOLEDO, OHIO

**STREAMLINE
FOR A
PROFIT LINE**



**WITH
STREAMLINED
INTERTYPES**

PROFITS GO UP



STEP AHEAD WITH THE NEW

THE NEW STREAMLINED INTERTYPES

WILL CUT YOUR COSTS IN 101 WAYS

THE NEW Streamlined Intertypes embody the latest developments for economical type composition . . . the latest features for increasing profits by reducing costs.

★ But these remarkable machines do more than cut costs. Even more important than economy, in many composing rooms today, is the need for increased production . . . for faster type composition . . . quicker changes from one font to another . . . fewer interruptions of productive operation.

★ All of these 1937 needs are met by the new Streamlined Intertypes.

★ Due to maximum magazine capacity . . . as many as eight magazines on a single machine . . . the new Intertypes give the

operator a remarkable range of type faces and sizes, all quickly available from his position at the keyboard. There are fewer interruptions for magazine replacements. More time is spent on productive work at the keyboard.

★ The new machines are as modernized in performance as they are in appearance. They are flexible, versatile, quickly adaptable to the work required. They are always hungry for copy and they like a varied diet.

★ Keep ahead of competition! Streamline your composing room production with Streamlined Intertypes! Printed matter will be sent on request. Please address Intertype Corporation, 360 Furman Street, Brooklyn, New York, or the nearest Intertype Branch.

101 FEATURES OF THE NEW STREAMLINED INTERTYPES

★ **THE NEW Streamlined Intertypes** embody features designed to save time and accelerate production . . . features which facilitate changes from one font of type to another . . . features which preserve Intertype's simplicity, accessibility, and ease of maintenance . . . features which promote continuous production and prevent costly delays . . . and safety features which protect the operator from injury, prevent damage to the machine, and forestall interruptions of service. Here are a few of the 101 features:

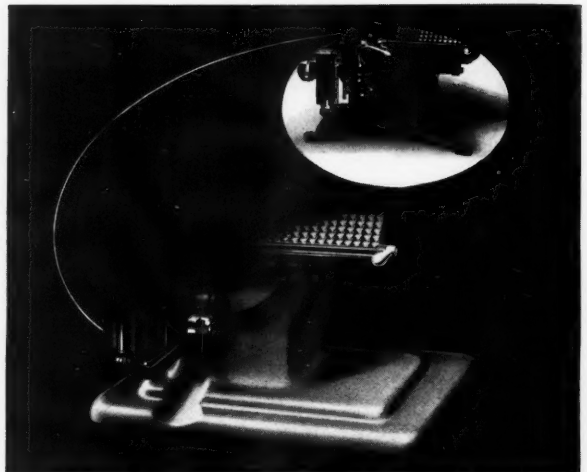
★ **Modern streamlining** . . . covers over moving parts . . . dull finishing of all plated surfaces (to prevent disconcerting glare).

★ **New streamlined base.** Provides a wider and firmer foundation, with a lower center of gravity and a better distribution of weight. These features . . . and the fact that the new base is ninety pounds heavier . . . reduce vibration and thus promote better distribution and smoother machine operation generally.

★ **Finger-tip changes** from one font of type to another (on mixer models). Feather-touch levers are provided for making these changes, conveniently located at the left of the main keyboard and at the left of the side keyboard.

★ **New four-deck side unit** carries four wide auxiliary magazines stacked flatwise. All magazines, both main and side, are removed and replaced from the front.

★ **One-handle control** of both main and side magazines. On all of the new Streamlined Intertypes, a simple, quick and easy-to-operate shift handle changes from one magazine to another — or, on the four-deck mixers, from one pair of magazines to another. The same handle operates either main or side magazines; a simple switch changes the action from one stack of magazines to the other. A new method of counterbalancing the weight of four-magazine units, to provide easy shifting of magazines, is simpler and more effective than ever before.



NEW STREAMLINED PEDESTAL BASE. Note the striking modern design as compared with old style base in the insert

★ **Alumilite magazines.** Special aluminum magazines are available in full length, three-quarter length, and half length. In addition to lightness of weight, these magazines have the advantage of a special black processing which provides lasting new appearance and full protection against corrosion. This special processing also insures prompt matrix response.

★ **Streamlined four-deck Model G Mixers** can be furnished with two wide 72-channel magazines for display composition and two standard 90-channel magazines for straight-matter composition. Or this machine can be furnished with one 72 and three 90-channel magazines; or with one 90 and three 72-channel magazines. Both types of magazines are interchangeable on other Intertype machines.

★ **The 101 features** include also two-letter 18 and 24-point matrices and other recent developments, as well as automatic quadding and centering, low-slug quadding, automatically justified indentions, and other profitable features.

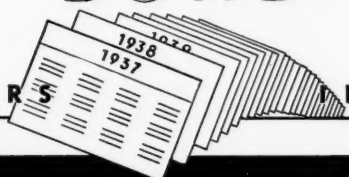
★ **A complete list** of the 101 features of the new Streamlined Intertypes, with illustrations, will be furnished on request.

INTERTYPE CORPORATION • 360 FURMAN STREET • BROOKLYN, N. Y.

PRINTED
IN
U.S.A.

HAMMERMILL BOND

★ TURNS CUSTOMERS INTO ACCOUNTS ★



**YES, I KNOW
HAMMERMILL BOND—
BUT NOT THE OTHER
PAPER. PUT OUR JOB
ON HAMMERMILL.**



Picture of a man you know!

He is one of many thousand buyers of printing who will help you build a bigger and more profitable business

YOU buy the things you know about. So do your customers.

When you mention Hammermill Bond* for any paper use, it's ten to one your customer knows about it. So your selling job is easier.

Among several hundred thousand business men, Hammermill Bond has proved to be a paper that meets their needs with satisfaction. With its whiter white sheet and time-tested, practical colors... with its properly sized surface for writing or printing... with its strength, character and bulk... and its record for speedy,

trouble-free press room performance, Hammermill Bond more than ever before enables you to do a satisfactory job for your customers.

*See pages 3 to 42 in new Hammermill Comprehensive Sample Book.



TO HELP YOU SELL SPECIFIC JOBS, Hammermill offers you the Working Kit of Letterheads and Printed Forms. This valuable free aid contains suggestions for designing office forms and letterheads with envelopes to match. Let us send you one. Just fill out the coupon and mail it today.

Hammermill Paper Company, Erie, Pa. I. P. Ma Gentlemen:

Please send me free the Working Kit of Hammermill Bond to help me sell more letterheads and printed forms.

Name _____

Address _____

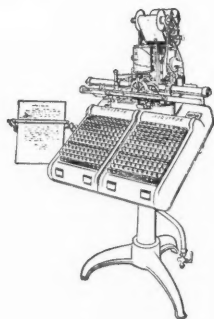
(Attach to one of your business letterheads)

Please Mention The INLAND PRINTER When Writing to Advertisers

THE MONOTYPE

has no equal in . . .

RANGE of SERVICE



Plain Straight Matter—Eighty per cent of the typesetting produced on the Monotype is plain straight matter, a large part of which is used for ordinary commercial printing. This is found in magazines and trade papers that do not strive for high quality standards, books of various kinds that sell at moderate prices, catalogs and advertising matter, etc. If Monotype had not been able to perform this easiest of tasks for a typesetting machine it never would have attained its present standing.

High-Quality Straight Matter—Ever since Monotype first demonstrated the superior quality of its product there has been a very definite demand and expressed preference for Monotype composition for work in which good quality is desired. The result is now evidenced in the finely printed magazines of national circulation which are set on the Monotype; the large number of books of high quality; the fine catalogs and all other better advertising matter, and fine printing of every description. Monotype put the highest quality of typesetting on a machine-set basis, greatly raising the average quality standards of the whole volume of printing and very substantially enlarging the market for high-quality work.

Tabular Composition—The unit system of composition on which Monotype is based makes possible the division of the complete line length in any number of sections desired, and the separate and perfect justification of each section, whatever it may contain, while still preserving the continuity of the complete line. The varieties of tabular com-

position set on the Monotype are almost limitless, time tables and tariffs for railroads and other transportation agencies and tabulated reports of various governmental officials and departments being familiar examples. If the Monotype had proved its superiority on no other kind of

composition, it would have become an important factor in the industry on its ability to produce tabular and the intricate classes of composition alone.

Ruled Form and Intricate Work—All Monotype advantages that are effective on tabular composition are of equal value on ruled form work and intricate matter of every other kind. The ability to include in the matrix case the special characters required for any piece of work, making the machine fit the job instead of trying to bring the job within the limitations of the machine; the flexibility of single type that makes any other type adjustment easy as ordinary corrections; the ability to exactly compute space to be allowed for any characters or other matter or rules to be inserted after setting—all these and many more advantages inherent only in flexible single type have made Monotype pre-eminent on all such work, much of which no other machine can do.

Display Type, Rules, Leads and Slugs—The Monotype Typesetting Machine may also be equipped to produce type, quads and spaces for the cases in all sizes from 4 point to 36 point; and to make Rules, Leads and Slugs in all sizes from 1½ to 12 point, delivered from the machine in continuous strips or automatically cut to any labor-saving measure.

To Readers of This Advertisement: The Monotype has helped thousands of printers to build and operate a profitable business by broadening their service to customers. It can help you. Ask us to tell you how.

LANSTON MONOTYPE MACHINE COMPANY

Monotype Building, 24th at Locust Street, Philadelphia, Penna.

(Set in Monotype Garamont Family)

"DAYCO ROLLERS GAVE US NO TROUBLE WHEN 'NON-MELTING' ROLLERS WENT TO PIECES"



"I'M ORDERING
DAYCOS TO END
ROLLER TROUBLES
THIS SUMMER"

"GOOD! NO MORE
ROLLER GRIEF
FOR US SUMMER
OR WINTER"

● Thousands of printers have quit worrying in March about getting rollers for summer. They've found that Dayco Rollers solve the seasonal problem once and for all, because Daycos don't know and don't care whether it's summer or winter.

One of these printers, located in southern California, has Dayco Rollers on his presses, which operate at unusually high speed. In September, he said: "The performance of Dayco Rollers has far surpassed our expectations. During the recent extremely hot weather, when supposedly 'non-melting' rollers went to pieces and as many as three

were ruined on a single job, Daycos gave us no trouble at all."

No combination of atmospheric and frictional heat ever encountered in a printing plant changes the consistency

DAYCO "STAYPUT" ROLLERS

especially built for newspapers
are distributed by

THE NELSON ROLLER COMPANY
TRIBUNE TOWER CHICAGO

of Dayco Rollers. They don't melt and overlap in hot weather. They don't swell. In fact, they retain the same characteristics throughout the year, regardless of temperature and humidity conditions.

So the far-sighted thing to do is to have your stocks made up into all-season Daycos instead of summer rollers. We'll be glad to give you complete information for ordering if you tell us the makes and models of your presses.

And remember, there is only one patented sleeve-type roller—Dayco! Insist upon the genuine.

THE DAYTON RUBBER MFG. CO.
DAYTON, OHIO

Dayco Rollers

The Original Synthetic Rubber Printing and Lithographing Rollers

COPYRIGHT 1937 THE DAYTON RUBBER MFG. CO.

THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.

DAYCO SURFACE SLEEVE (NOT RUBBER)
EXTREMELY SOFT YET
TOUGH RUBBER BASE
STOCK

DAYCO BASE AND SLEEVE
CAN BE APPLIED TO ANY STOCK

BRANCHES AND DISTRIBUTORS: The Dayton Rubber Manufacturing Co. • 206 Park Murray Building, 11 Park Place, New York • Room 640, 20 N. Wacker Drive, Chicago • 2970 W. Grand Boulevard, Detroit • Henry T. Lefavor, 470 Atlantic Avenue, Boston • W. D. Tuck, Bourse Building, Philadelphia • Chas. M. Lewis, 985 Boulevard, N. E., Atlanta • R. A. Hopff, 5114 Stewart Street, Cincinnati • John Leslie Paper Co., Minneapolis and Great Falls • Nassau Paper Co., St. Paul • California Printers Supply Co., 411 E. Pico Street, Los Angeles • L. W. Dunlap, 7711 Miramonte Boulevard, Los Angeles • Wm. Goodwin, 420 S. San Pedro St., Los Angeles • John C. Nicholson, 582 Howard Street, San Francisco.

Some of the More Important and Exclusive Features of the KLUGE AUTOMATIC PRESS

Six rollers, one rider and two vibrators contribute to the Kluge's perfect distribution.

Ten special new features in the Kluge Roller Assembly, including Micarta Trucks and Ball Bearings.

All major bearings wick-packed for thorough lubrication. All oil holes and cups in plain sight.

Legs, side arms and lower frame stronger and heavier. Upper reciprocating parts made of aluminum alloys for lightness and speed.

Patented rigid Throw-off and Non-Oscillating Back Shaft insures perfect and unyielding impression.

Eleven special new features in the Fountain and Disc Assembly.

The Kluge Selec-Tone Distribution guarantees ink where and how you want it.

Patented Depressible Grippers lay flat on platen until delivery fingers take control of sheet.

One set of suction fingers will handle all weights of stock up to 140-lb.

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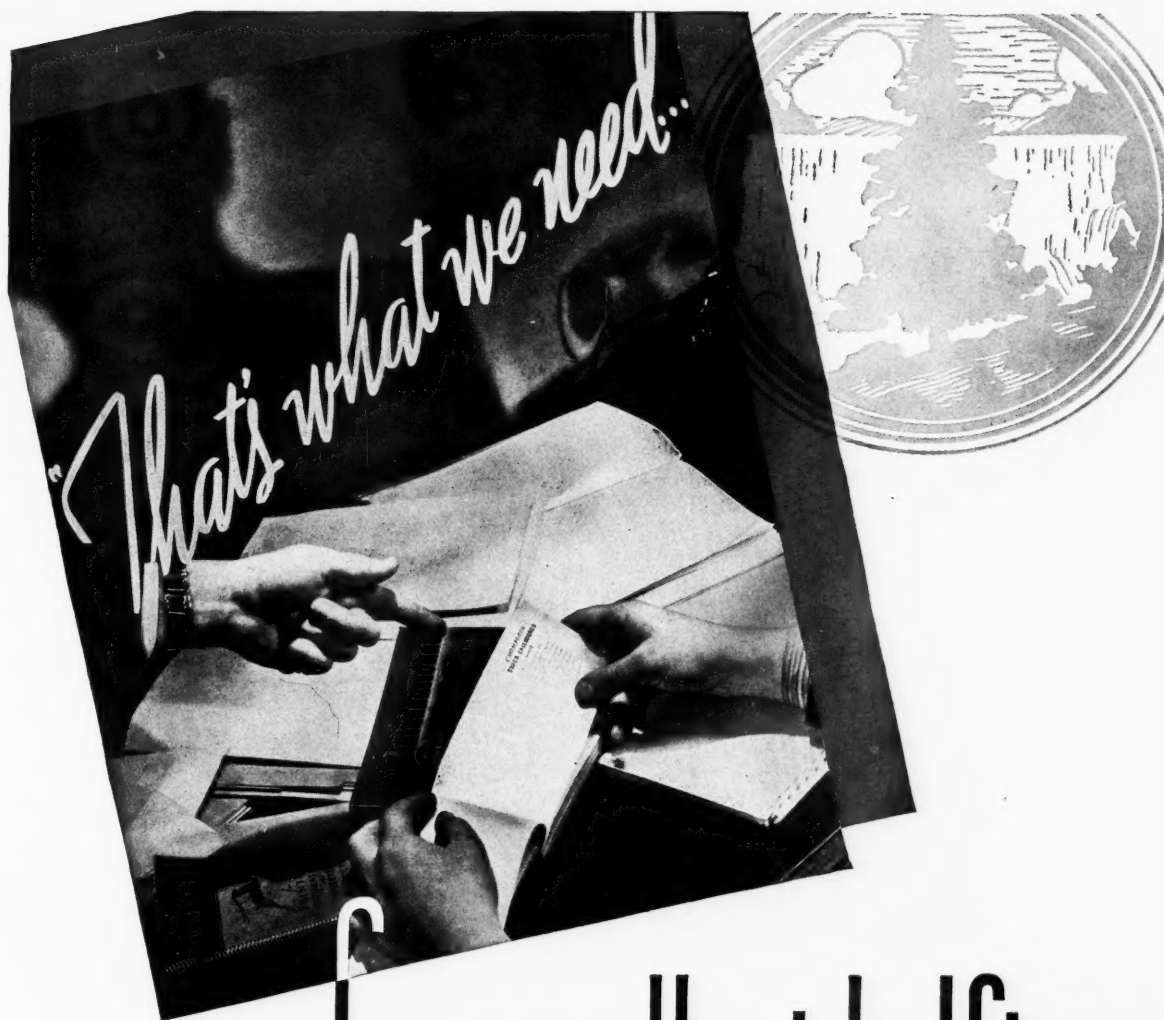
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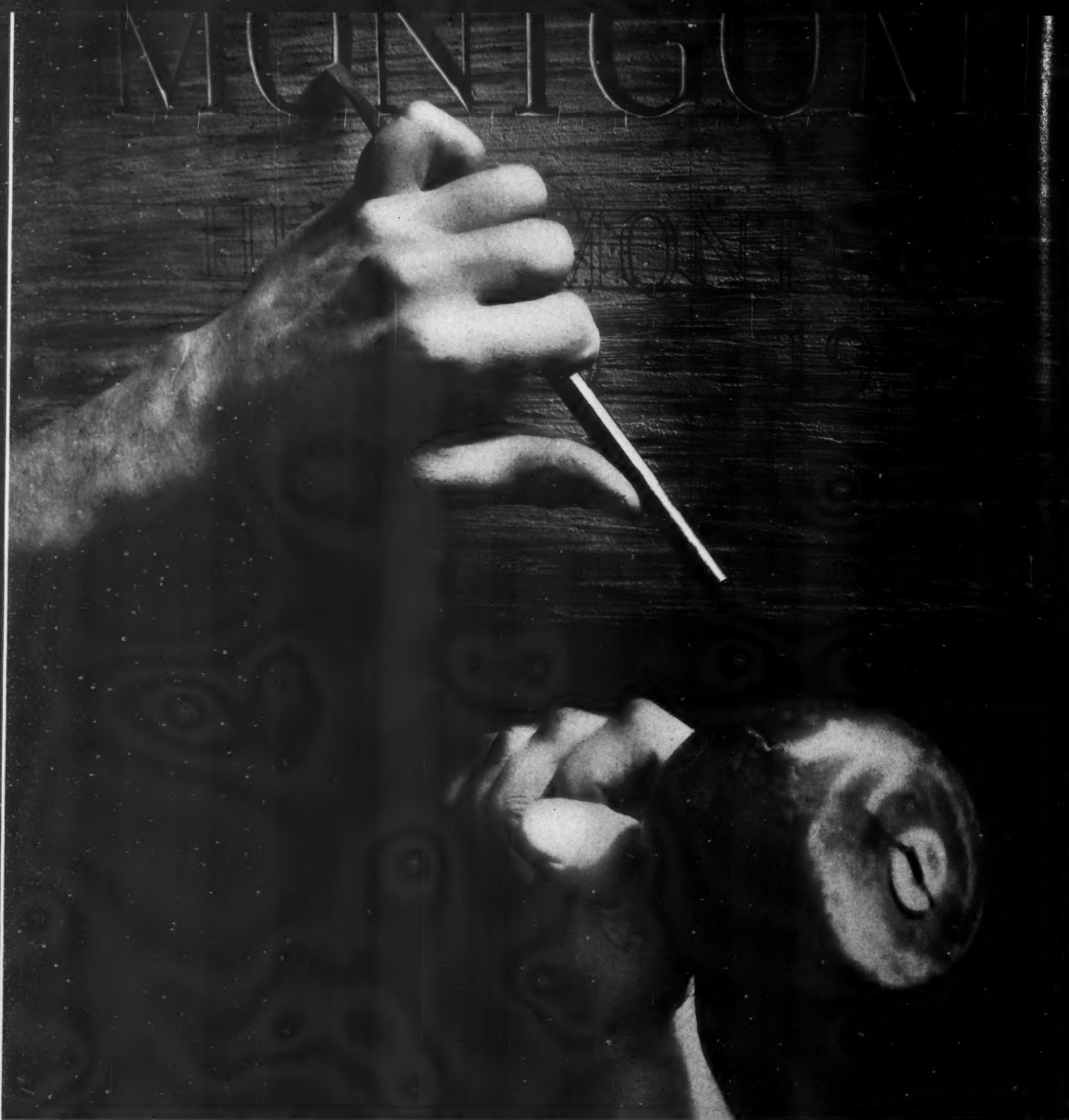
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**OK FOR
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**PUT ALL THE PRESS
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RIGHT AT YOUR
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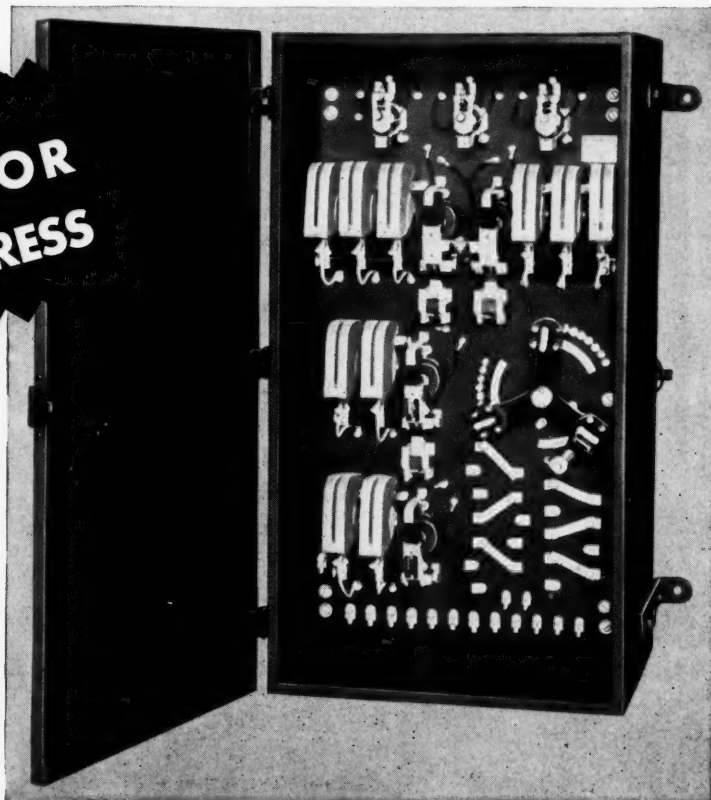


EACH type and size of G-E controller includes features of special convenience, of easy operation, and

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ample current-carrying capacity assure long, trouble-free service from these controllers. Every part is built with extreme care and in accordance with the standards that years of experience have proved sound and reliable.

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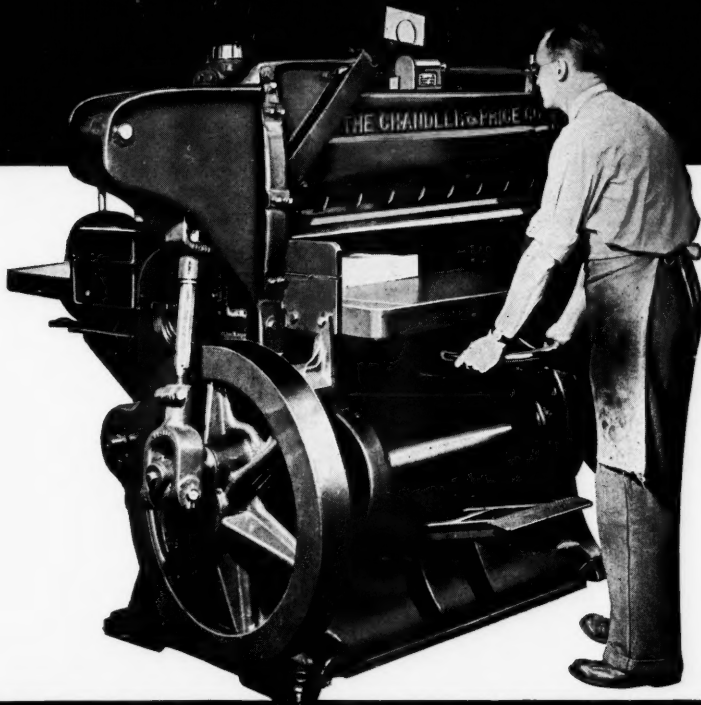
"I told that fellow to use Buckeye Cover, but he thought he knew it all. I'm going to use my own judgment in the future. I'm tired of these comebacks."

AN important Los Angeles printer once wrote us a letter in which he said: "I have been using Buckeye Cover many years. I find that when I use Buckeye there are no 'comebacks.'" If Buckeye Cover did not combine in unusual degree all those qualities which make for satisfactory press performance and lasting customer satisfaction such letters would never be written. Unusual beauty, unusual endurance and unusual variety of printed effects have helped to establish the primacy of Buckeye Cover. Its use is the best insurance against those profit-eating claims and complaints which so often take the joy out of the life of the printer. Use Buckeye and play safe.



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Makers of Good Paper Since 1848



11

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1. Measuring tape easy to read—illuminated overhead magnifying glass.
2. Automatic sliding panel closes knife slot at left of table—no wedging of trimmings and small pieces in slot.
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6. Back gauge easy to operate—rolls on ball bearings—sliding wedge lock releases completely—no drag.
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11. Modern design throughout—bridge-truss knife bar—working parts below table keep weight down low—insures accuracy and rigidity. Substantial construction—shipping weight of 39" Cutter, 7250 lbs.; 44" Cutter, 7750 lbs.; 50" Cutter, 8500 lbs.

Ask your dealer, or write us for complete description and specifications.

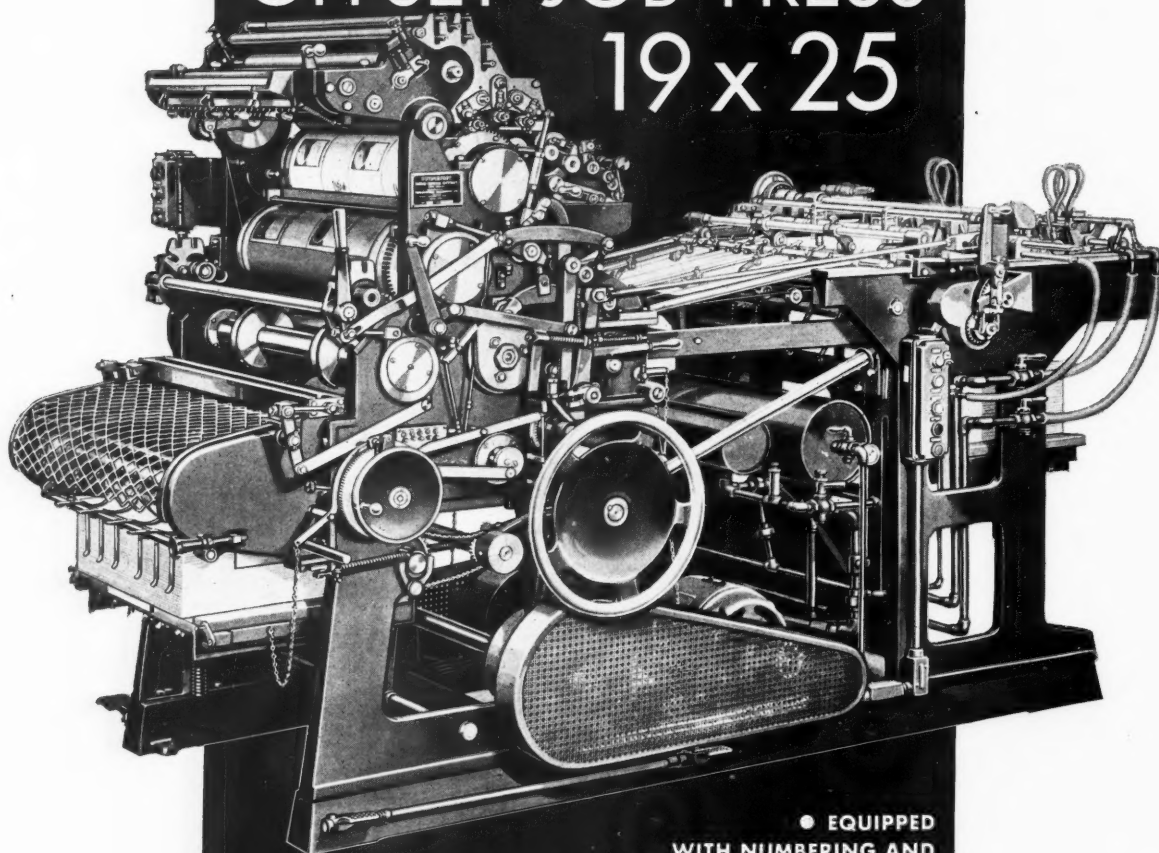


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RUTHERFORD HIGH-SPEED OFFSET JOB PRESS 19 x 25



● EQUIPPED
WITH NUMBERING AND
PERFORATING ATTACHMENTS

Before you make any decision, see this Rutherford High Speed Offset Job Press in operation. Our representative will be glad to show you one in or near your city.

RUTHERFORD MACHINERY COMPANY

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GENERAL PRINTING INK CORPORATION—Divisions: American Printing Ink Co., Eagle Printing Ink Co., The Fuchs & Lang Mfg. Co., Geo. H. Morrill Co., Sun Chemical & Color Co., Sigmund Ullman Co.

Lost!

...a Good Customer*

Wanted to Purchase

WANTED—PLANT FOR DAILY, consisting of two machines, web press, stone, type, job presses. State terms and cash price. Whole or separate. "BCW".

WANTED TO BUY: A SECOND-HAND engraving plant for a daily newspaper in a small town. II-3, care Western

LOST—a good customer. The job was so poorly printed.* We still have the rollers which did it. We cannot afford to discard them. Wanted, another customer to take his place. Reply A.D. 1937.

WANT WEEKLY GROSSING \$2,000 TO \$10,000 in good town. Have \$2,000 to make as down payment. More later pending sale of real estate holdings.

WANTED: 24 AND 36 POINT USED Ludlow mats. Also small size mat roller. Give price and details in first letter.

RUBBER and FABRIC-COVERED ROLLERS for high-speed newspaper and magazine presses.

NON-MELTABLE COMPOSITION ROLLERS for high-speed units.

GRAINING ROLLERS for reproducing wood graining on metal.

LITHO-PRINT ROLLERS for off-set printing.

VARNISH and LACQUER ROLLERS for spot varnishing, etc.

COMPOSITION ROLLERS for quality printing.

*due to False Roller Economy

What is the function of a printers roller? To distribute ink properly on a printing press so that just the right amount, neither too much nor too little, will be deposited on the printing form for transfer to the paper. **KEEP THAT IN MIND!**

To do this, its form must be cylindrical, concentric with the roller core journal. It must be firm, yet soft; springy and resilient. It must be slightly sticky, having "tack", as it is called, so that it will not only pick up ink **BUT ALSO DEPOSIT IT.** It must be easily obtained, the price must be moderate, it must have a reasonable period of useful life. It should be renewed from time to time as this "tackiness" declines. It need not last for years and its cost does not make it necessary that it should, and the better performance of new and fresh rollers makes several renewals a year a positive economy.

If you want a roller to do something else, you don't want a **PRINTERS ROLLER**, but just a **ROLLER**.

SAM'L BINGHAM'S SON MFG. CO.

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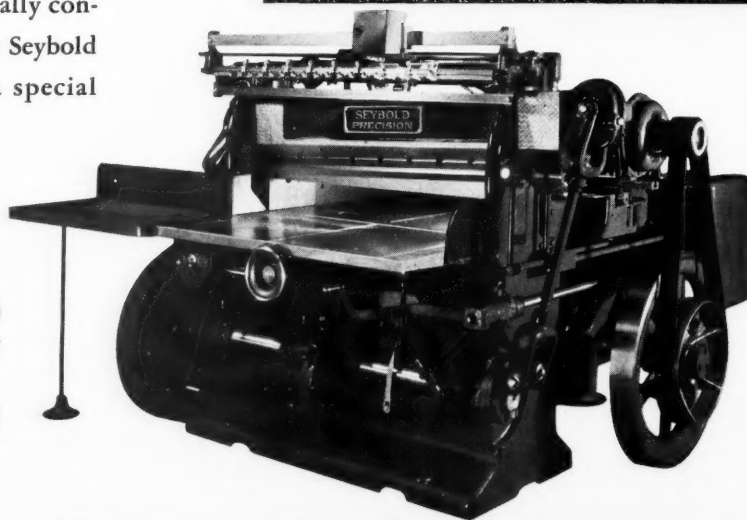
GIVE YOUR CUTTING- OPERATIONS CONSIDERATION ..EXPAND PROFITS!

● Increased profit is actual fact when the Seybold Auto Spacer is used on all kinds of form work. This follows because the electrically controlled back gauge of the Auto Spacer eases the operator's work, relieves eye strain, and eliminates considerable lifting of heavy piles of paper because the job is completed while on the spacer. A helper removes the finished work. It speeds handling of the cutting job on both regular and irregular spacing specifications.

Inside trims are automatically removed and the day's output always goes over the quota. For exact size repeat cutting on postal cards, blotters, magazine covers, labels, forms of all kinds, there is no substitute for this electrically controlled Seybold Auto Spacer. The Seybold Electric Spacer Cutter is not a special purpose tool—by the snapping of the switch it becomes a general purpose machine.

**HARRIS • SEYBOLD
POTTER COMPANY**

**SEYBOLD DIVISION
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SEYBOLD .. PRECISION .. CUTTERS

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J. H. Schroeter & Bro., Inc.
San Francisco, Los Angeles, Seattle:
Harry W. Brintnall Co.

Dayton:

Seybold Factory

Toronto:

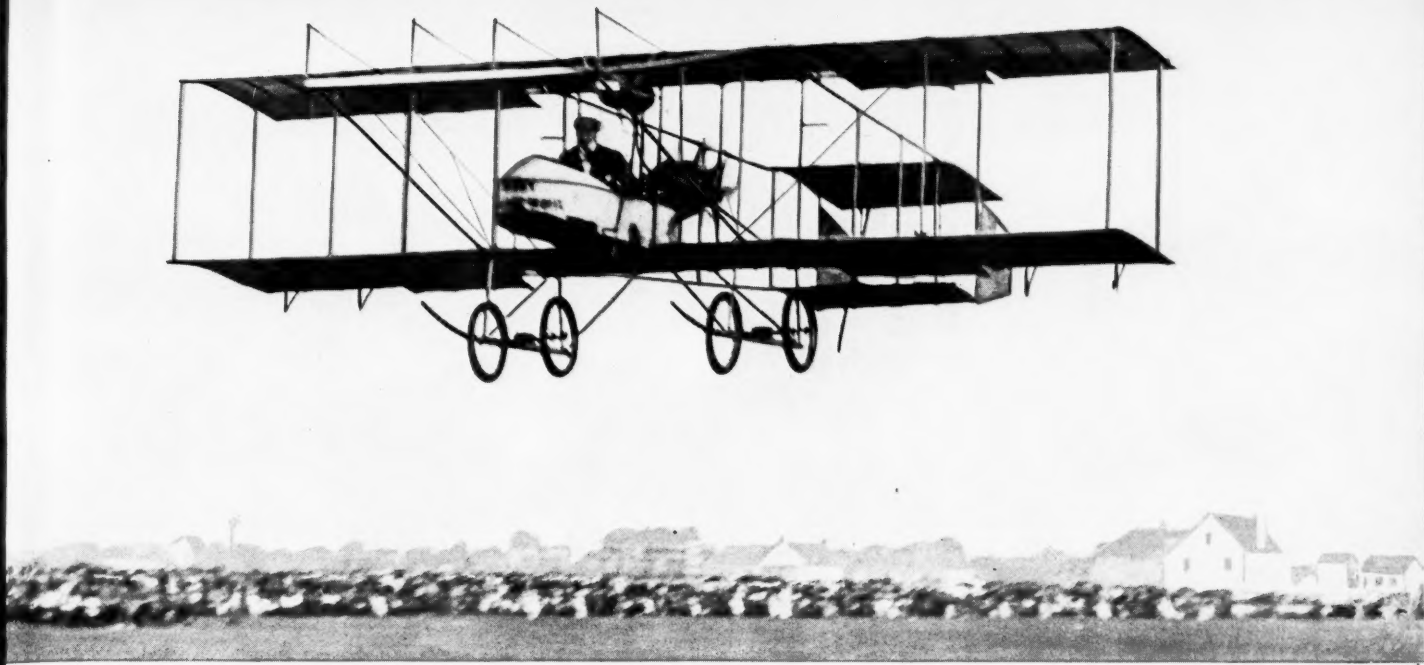
Harris-Seybold-Potter Co., (Canada) Limited

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A Record Breaker, the first mail-plane . . . long since replaced by modern air transports . . . forced into discard by demand for faster air mail service.

Old equipment is giving way to new in every industry . . .

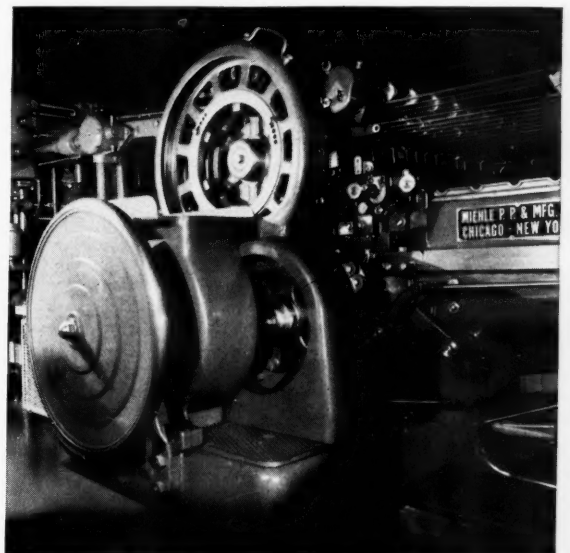
Obsolete presses, still in use, can no longer compete in the printing industry of today . . . Progress demands their replacement by fast, automatic machines.

The modern Miehle 41 Single Color Automatic Unit takes a sheet as large as 28 x 40½ inches and will print in accurate register at speeds from 1600 to 3000 impressions per hour.

Motored by KIMBLE

Print it on a Miehle

Visit our Demonstration Rooms at the General Offices, 14th Street and South Damen Avenue, Chicago



VERDICT!

"A helpful magazine and a highly honored one!"
That's the verdict after reading the testimony from subscribers. Here are just a few of the "quotes."
Many more enthusiastic letters are on file!

In March, 1898, a young apprentice named H. H. Martin began to read and study *The Inland Printer*. From that day to this he has been a constant subscriber; and the Martin Printing Company, of Clinton, Missouri, today testifies to the value of that long and studious devotion.

"I have saved and kept on file each number of your publication from then to now," writes Mr. Martin. "I prize them very highly because I learned my trade from them. I never worked in a shop other than my own, nor have any of my force. All have been taught by THE INLAND PRINTER and myself.

"We do a high class of work—black and process color, by means of complete automatic equipment. It's all the outcome of starting with a 6 by 9 hand press, a hell box full of type—and of course THE INLAND PRINTER."

NOW then—

When readers have *that* much affection for a magazine, you can be sure they read it from cover to cover, and that includes the advertising pages!—*The Inland Printer, Chicago*

"We are old subscribers to THE INLAND PRINTER, and I personally have been a close follower of your publication for the past thirty-five years . . . To me, this magazine is indispensable."—H. E. KINZIE, *Harry Kinzie Printing Company, Tulsa, Oklahoma.*

★ **Indispensable!**

"I have been reading THE INLAND PRINTER for over twenty years, and I hope it will be twenty more! I want to be out in front, as is your excellent publication."—EMIL GEORG SAHLIN, *Buffalo, New York.*

★ **Out in Front!**

"May I take this opportunity to commend you on the wonderful job you do as exemplified by THE INLAND PRINTER. It is the one magazine I read thoroughly and carefully."—R. A. McNITT, *Southbridge Evening News, Southbridge, Massachusetts.*

★ **Wonderful Job!**

"We have received THE INLAND PRINTER for a good many years and look forward to it as an essential part of our selling department, even though we are specialty printers."—A. E. BALDWIN, *Lord Printing Company, Incorporated, Los Angeles.*

★ **It's Essential!**

"I do want to tell you you are doing a splendid job of editing THE INLAND PRINTER and getting out the same fine magazine you have been for years. I thoroughly enjoy every number."—CARROLL D. COLEMAN, *The Prairie Press, Muscatine, Iowa.*

★ **Greatly Enjoyed!**



There's a Premium on Speed!

The China Clipper carries mail to the Orient in six to eight days for 75 cents per half ounce. The same letter to the same place by regular mail costs 5 cents for one ounce—but many more days are required for delivery. A high premium—willingly paid for SPEED!

INDUSTRY is demanding—and getting—speed. Buyers of Printing place their orders where they get quick, dependable service. Sometimes a delay of a day or of even a few hours means much to the customer. FOLDING is often the final operation. With a Cleveland Model "Double O" available, your delivery dates are safe—thousands of folded copies within an hour. Your customer is pleased, and you are in line for his next job.

The Model "Double O" will fold sheets within its size range (4 x 6" to 22 x 28") at higher average speeds than any folder of similar size. Its 3 folding sections and 9 folding plates provide a folding range of 4 pages to 64 pages in a great variety of impositions.

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Ask for "In Step with the Times"—it tells you things you want to know before you buy a Folder.

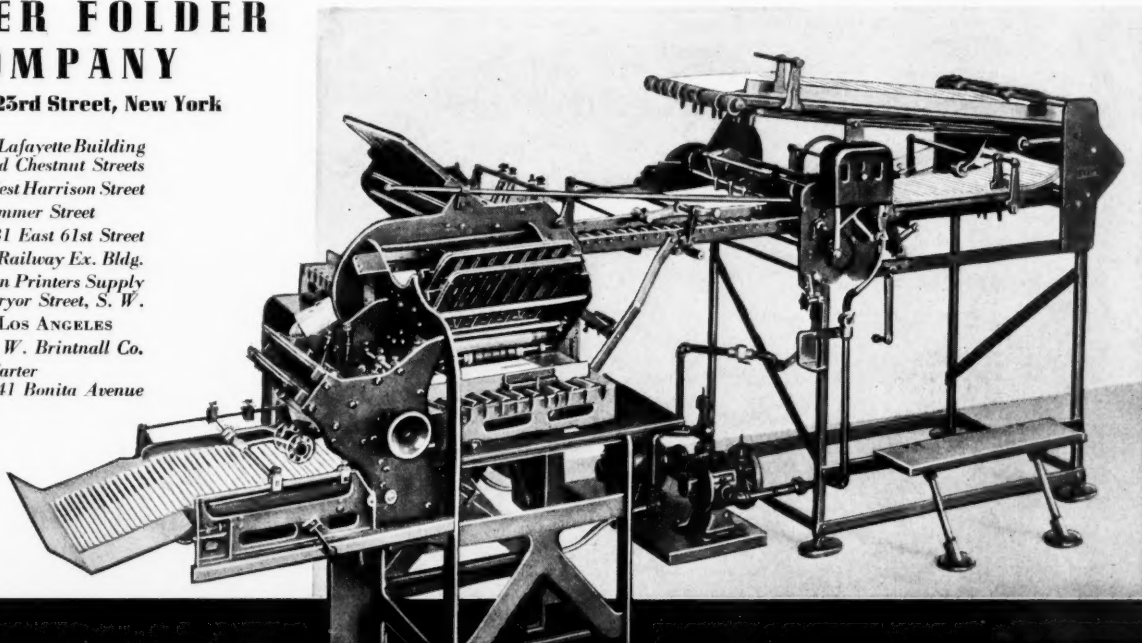
DEXTER FOLDER COMPANY

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CLEVELAND—1931 East 61st Street
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Co., 231 Pryor Street, S. W.
SAN FRANCISCO, LOS ANGELES
SEATTLE—Harry W. Brintnall Co.
DALLAS—J. F. Carter
5241 Bonita Avenue

THE CLEVELAND

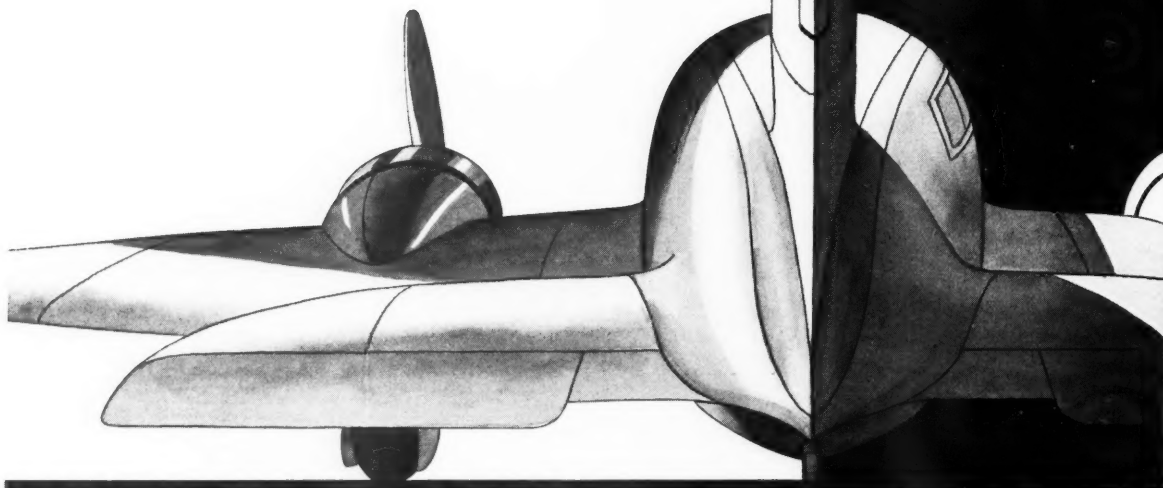
Model "Double O"
Folder with continuous feeder.
Powered by Kimble.





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A letterhead printed on Dispatch Bond has that steel and aluminum-like feel of the new inventive age of simple streamlined surfaces. It unmistakably symbolizes the modernized products which it is indirectly engaged in selling.



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ANNIVERSARY
Gilbert Quality Papers

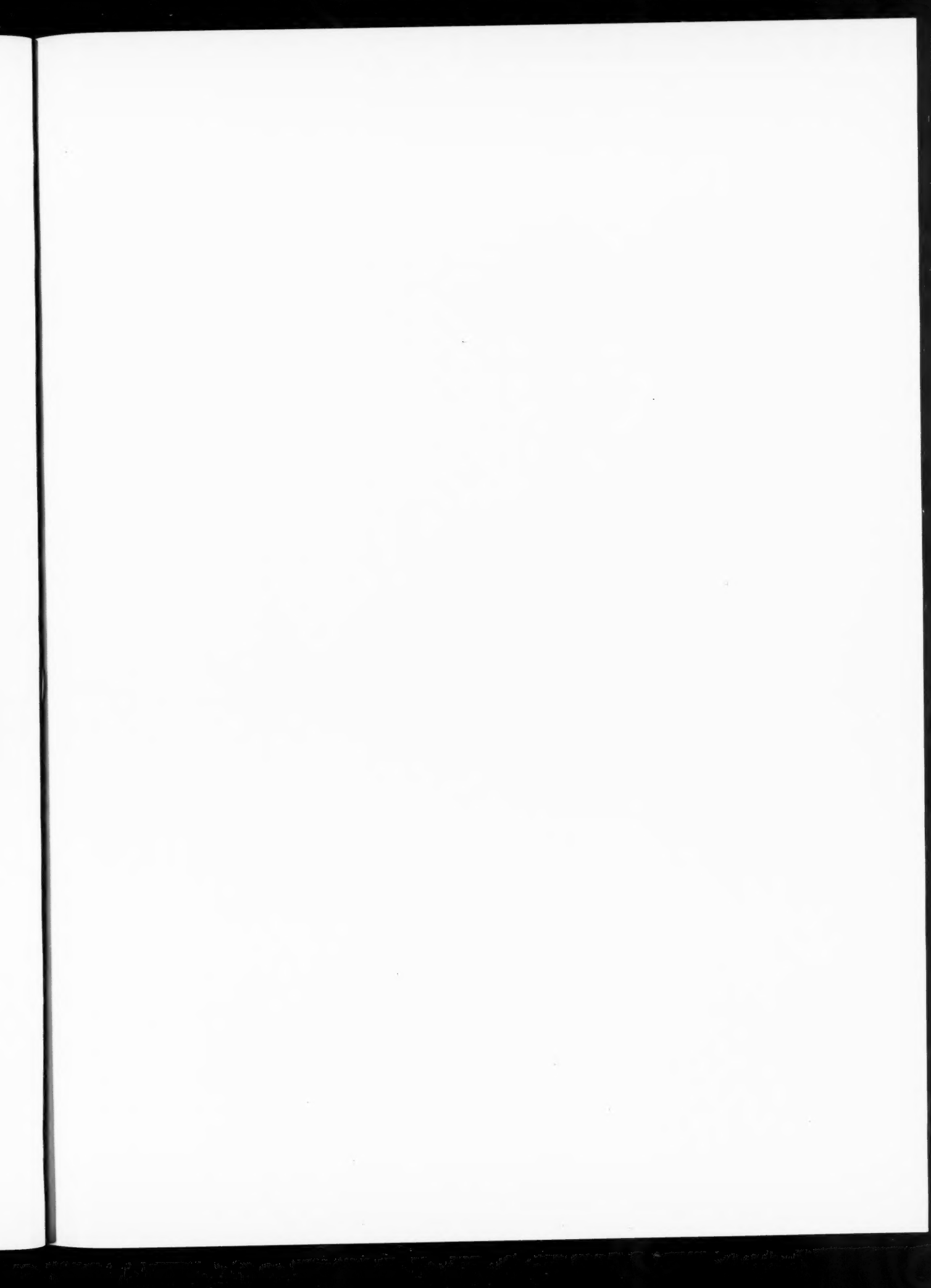
Streamline yours or your customers' business stationery with Gilbert's Dispatch Bond.

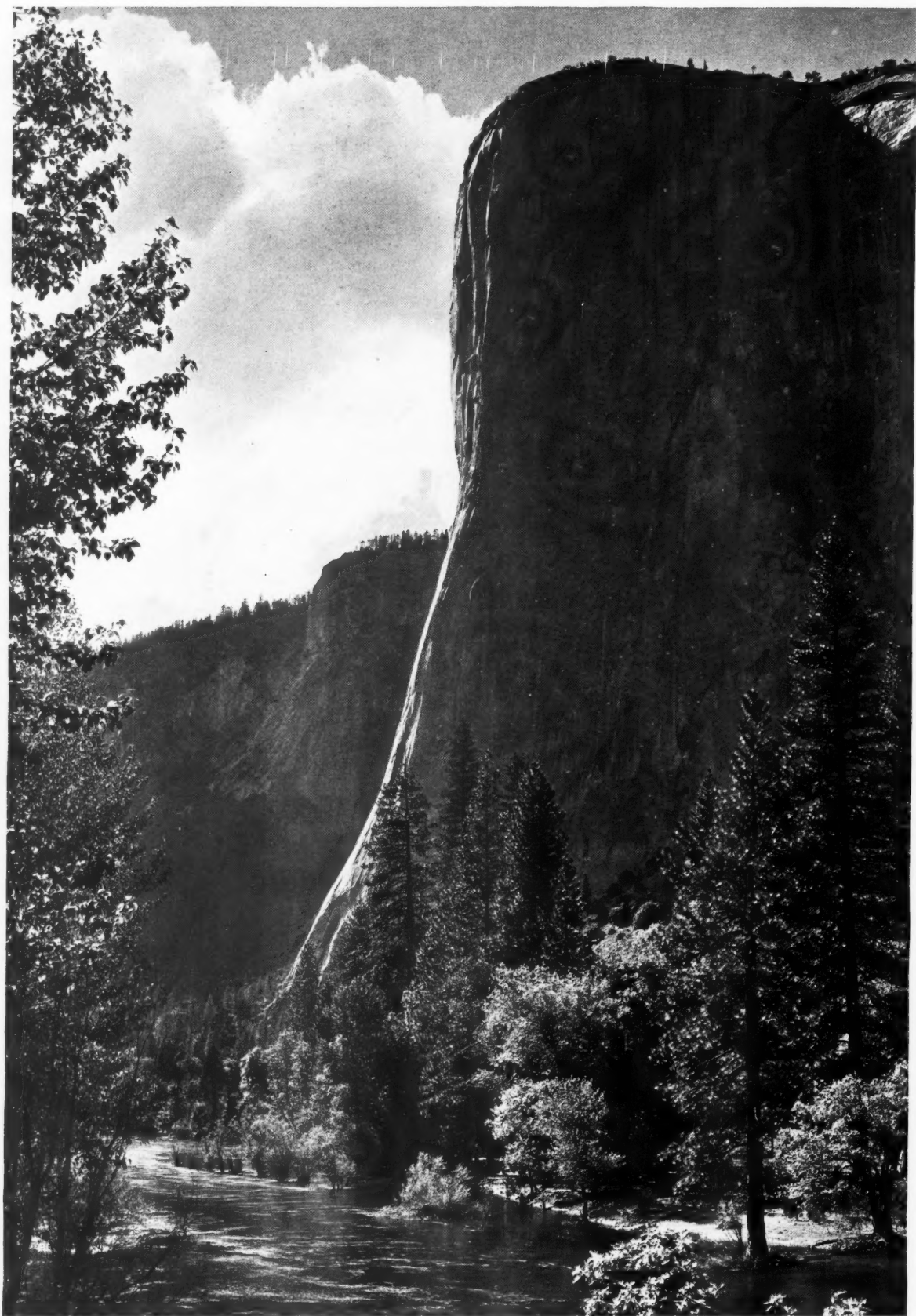
All weights and attractive colors. GILBERT PAPER COMPANY, MENASHA, WIS.

Other Popular Gilbert Papers: Dreadnaught Parchment, Lancaster Bond, Valiant Bond, Radiance Bond, Resource Bond, Avalanche Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.

Dispatch Six Star Line: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.

YOUR LETTERHEAD IS THE VOICE OF YOUR BUSINESS

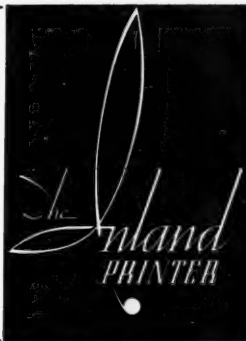




VISTAS OF MATCHLESS GRANDEUR IN THE SCENIC WEST

"Everything under the sun" is the summary of delights of Southwestern resorts. These are illustrated and described in "The Garden of Allah," issued by the passenger Traffic Department of the Rock Island Lines, Chicago. This subject is an achievement in fine presswork, with softness and non-reflection achieved by graining. Printed by Rand McNally & Company, Chicago

March, 1937



Published and Copyrighted, 1937, by The Inland Printer Company, Chicago

J. L. FRAZIER, EDITOR

ONE JOB: THREE MILLION COPIES

Enormous production of eighty-four-page weekly radio paper attained by means of remarkable machines and methods at the new plant of Waterlow and Sons, England. Speed of composition and presswork is breath-taking

By J. L. FRAZIER

IF THERE IS one thing more than any other which my trip across the "big pond" for a visit to the International Printing Exposition in London did for me, it was to reduce to some extent a tendency to crow about the bigness and the efficiency of some of our own units of the printing industry at home. One experience alone, which it was my privilege to enjoy, was sufficient to convince me that we American printers have no monopoly on size of plants, ingenuity in planning for efficient operation, or ability to carry mass production straight through.

It will always be a matter of regret to me that I was unable to accept a very kind invitation to be present at the official opening of the new Park Royal plant of Waterlow and Sons Limited. Ocean liners don't wait for such occasions, and as time was pressing and bookings were set it was necessary to be on the boat when it sailed. But it was my privilege to enjoy a personally conducted tour through this remarkable organization just a few days before the official opening, and to marvel—actually marvel—at the spirit of courage and confidence which motivated those responsible for the creation of such an institution—built, as it is, to produce *one job alone, just one*.

True, that one job calls for the production of three million or more copies of one magazine each week—and that, as the saying goes, is no small potatoes. But the thoroughness with which every detail has

been planned and carried out, all within a period of less than fifteen months, causes one to pause in amazement.

The new plant, it should be explained, was built by Waterlow and Sons Limited for the special purpose of printing the *Radio Times*, the journal of the British Broadcasting Corporation. The circulation of this journal, weekly, was running around three million copies, and it was confidently expected it would reach and possibly exceed four million in a very short time. So the plant had to be planned not only to take care of the three million, but also to provide facilities for the additional million copies. (Since my return I have received word that actual production has increased to over three and one-half million.)

As an indication of the importance attached to the accomplishment of the Waterlow company, the ceremony of opening the factory, which took place on December 21, was scheduled to be performed by H. R. H. the Duke of Gloucester, K.G. A severe attack of influenza, however, caused the cancellation of all his engagements. So the formal opening was performed by the chairman of the British Broadcasting Corporation, R. C. Norman, who pressed an electric switch and started the enormous presses. Two hundred or more guests were assembled at the opening ceremonies, among them governmental dignitaries, also ambassadors, ministers, and other diplomatic rep-

resentatives of many countries. As the presses were brought to a stop after the official starting, huge drapes were drawn apart and the guests sat down to luncheon and "toasting" in full view of the machines and other plant equipment.

The firm of Waterlow and Sons Limited has a wonderful background of history and tradition, having been in business for more than a century and a quarter. Founded in 1810 for the specific purpose of printing legal documents—the original founder, James Waterlow, undoubtedly being the first to use printing to replace the copying by hand where a number of copies of legal documents were required—the business has grown until it now occupies seven large factories and employs more than five thousand people. The output includes almost everything that is printed—from bank notes and postage stamps to cigaret cartons, large editions of books, railway tickets, magazines, in fact the whole range of commercial printing. And the progressive spirit of the founder has not been allowed to diminish one whit throughout all these years. In connection with the seven factories, the company maintains its own laboratories for testing paper, inks, metal, and other materials, makes its own inks, has its own metal foundries, and designs its own machines for special work.

The story of the Waterlows and their business progress is one of true romance. Later I may take the occasion to have an

article prepared on the historical record. My purpose here, though, is to put on record for the benefit of INLAND PRINTER readers the story of the new plant and the printing of the *Radio Times*.

To start at the beginning, the Waterlow company was called upon by the British Broadcasting Corporation to undertake the task of printing the *Radio Times*. This, as I have already indicated, meant producing just about three million copies of a paper, 9¾ by 12¼ inches in size, averaging around eighty-four pages an issue—with the assurance that the quantity would soon run to four million or over. These copies must be dispatched to all parts of the British Isles with clocklike regularity each week. This means that each week over seven hundred tons of paper must be received, sent through the processes of printing and binding, and delivered to all points of the compass in the form of individual copies.

less than fifteen months. When I visited the plant it was not in actual production, but equipment was in operation as workmen were being instructed and trained. The plant is said to be one of the best planned and equipped in the world.

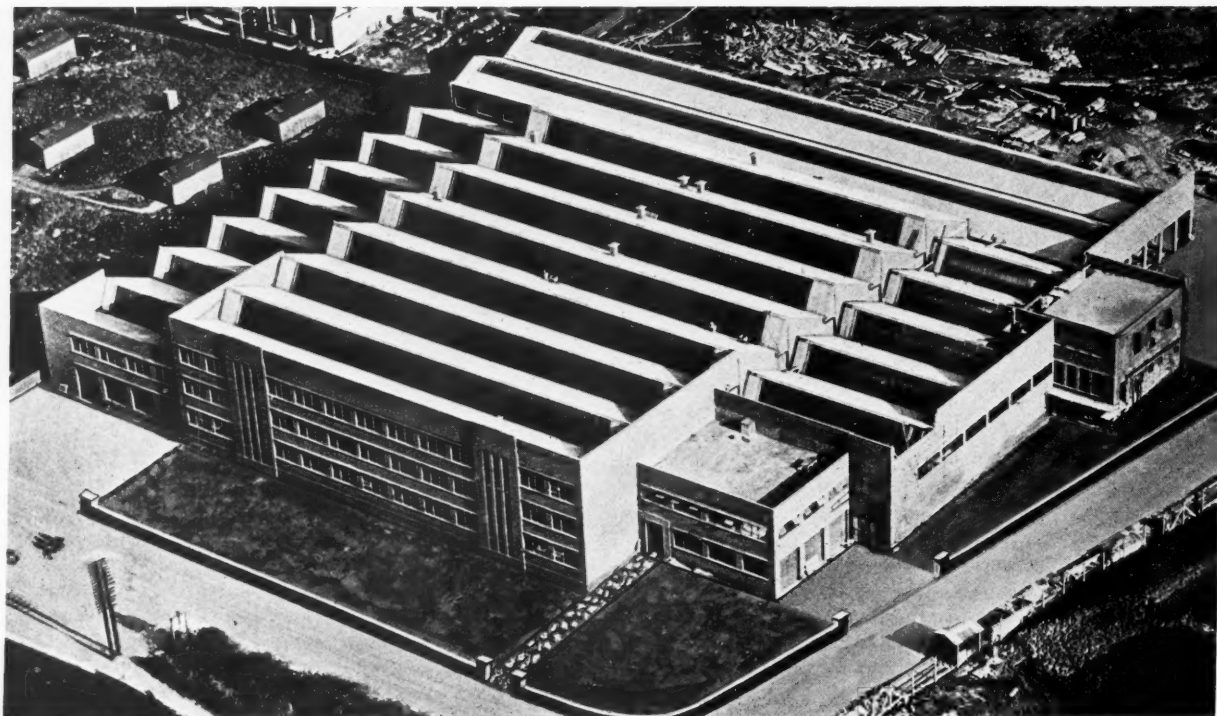
Special consideration was given to avoiding backtracking of operations, so the entire plant is designed to permit of paper being received at one end, going through the proper sequence of operations, with final delivery at the other end of the building. No false or unnecessary moves are allowed in the scheme of progressive operations. And the same care has been given to heat, ventilation, and lighting equipment.

The *Radio Times* carries the programs of the British Broadcasting Corporation, also articles and advertisements, copy for this matter being sent from the editorial offices to the plant where the first operation naturally is to put it into type. In the

odical composition. In fact, a complete non-distribution system has been provided for in the planning of the composing room proper.

As stereotypes are used, a special installation of equipment has been included to furnish the required number of semi-cylindrical plates with the utmost speed as well as to produce the sharpest possible impression. Two hydraulic molding presses, two Rotaplate casters, and two Rotashaver trimmers are included in this installation to provide the 750 plates, each carrying two pages, required to print one complete issue of the maximum size—124 pages.

But the center of interest in the new plant is found in the pressroom. Important as are the preparatory operations of composition and platemaking, the presses constitute the principal source of production so far as the uninitiated visitor is concerned, for it is there he sees the final



Aerial view of the Waterlow plant at Park Royal, a brick and steel structure covering an area of two acres in one of London's new industrial regions. The plant was built for the special purpose of producing the Radio Times, eighty-four-page weekly journal of the British Broadcasting Corporation

That was the problem put up to Waterlow. Its survey of the task led to the erection of a new factory building equipped throughout for the specific purpose. A site available in one of London's new industrial areas was secured, the building designed and put up—construction being of brick and steel—covering an area of two acres, special high-speed presses and other equipment designed and built, and the plant put into actual operation within

composing department is a battery of intertype machines for handling the text matter, these of course being the latest models available, some of the double-distributor type permitting of eight type faces on one machine. Ludlow typographs are used for display composition, and Elrod casters provide rules, borders, and spacing material, the matrix equipment being complete to permit of the variety of display work required in peri-

product being turned out. Here I saw a battery of six presses, each capable of turning out 25,000 copies of a 124-page issue an hour. These presses were specially designed, and I was told they are the largest magazine presses built by any maker in the world. I can't help but believe that statement is true. Each sixty-four feet in length, over twenty feet high, requiring a floor space of 2,964 feet, and weighing 225 tons (that's a lot of press!),

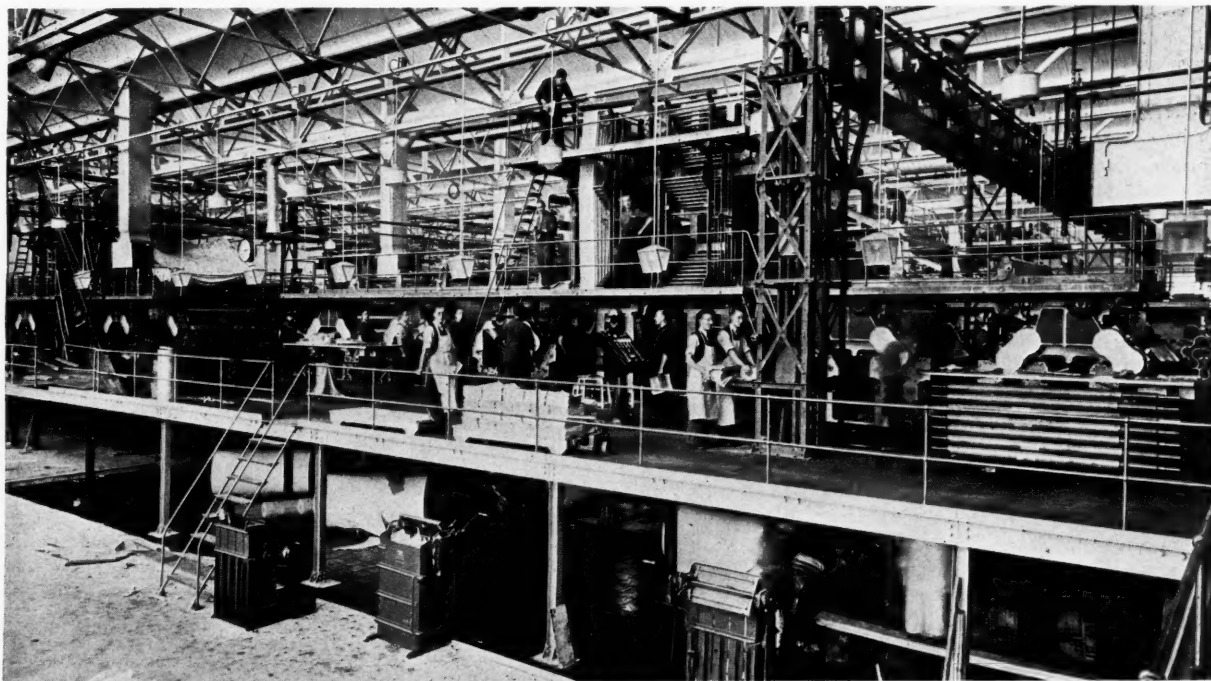
they deliver the copies complete with cover in two colors, folded, stitched, cut, and counted out in bundles.

Some new features have been incorporated in these presses. Through an application of the photo-electric cell—the “electric eye”—the power circuit is immediately broken in the event that the

separate machines producing forty-eight pages and two-color cover from one, or seventy-two pages and two-color cover from the other. The normal running speed in each case is 24,000 copies an hour. This easily could be doubled if printing alone had to be considered, but the stitching, especially through the

adjustment can also be made by the touch of a single button.

The system for conveying the printed copies of the *Radio Times* from the presses to the publishing room and then to the delivery chutes is also worthy of mention, for it comprises the last word in equipment for this purpose. Four power-



Waterlow has what are claimed to be the largest magazine presses in the world: length, sixty-four feet; weight, 225 tons; floor area, 2,964 square feet

web of paper breaks, cutting out the power from the main motor and closing a gripper where the web enters the printing unit, thus bringing the press to a stop in the shortest possible time. Also, an automatic web-tension device in the reel cradles regulates the brake tension on the reels as the diameter becomes less, this tension being adjusted on the reel to the correct amount by the pull which the printing unit itself exerts upon it. Then there is an anti-winder device the function of which is to minimize the seriousness of stoppages and their effects caused by breaks in the paper while running.

Each of the six presses, which were designed and built by R. W. Crabtree and Sons Limited, consists of five main units, the cylinders being six plates wide. There are two two-color cover units placed at right angles to the main press, also two ribbon-type stitching folders. The reels are carried in cradles without spindles, and the brakes are automatically and mechanically operated. Each press has two motors, being arranged so they can be operated as complete machines with a capacity of 120 pages and cover, or as two

larger number of pages, is the limiting factor to be considered.

All ink used on the presses is made in the plant under the supervision of the company's own chemists, and is fed to the presses from storage tanks, two pumps forcing the ink from these tanks through a pipe which follows a closed circuit around the room and back to the containers in such a way that ink is fed to all the presses at an almost constant pressure.

The oiling of the presses also is done from a central point, the oil being forced through pipes or tubes to every oiling center on the huge machines.

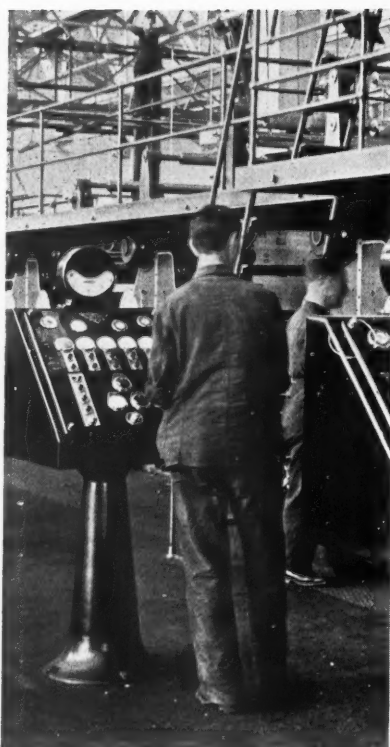
The system of press control is a marvel in itself. A gallery is provided to accommodate the control switchboard, which is built up of six pairs of panels, bringing the whole operation of the presses under push-button control. The main push-buttons and indicator lights for each line are grouped together in two pedestal control desks placed at the side of the machines, and subsidiary buttons are placed on the printing units themselves. The members of the crew are kept in touch by a system of visible and audible signals. Marginal

driven corner-hung swing-tray elevator-conveyors, the feed towers of which are distributed between the deliveries from six presses, make up this system. Each elevator-conveyor is provided with a series of specially designed semi-steel swinging trays attached to two endless steel roller chains, each tray accommodating bundles of two quires, about fifty copies, thus giving a capacity of up to fifty thousand an hour from each press. This conveyor carries the bundles to the publishing room where the loose bundles are automatically discharged from the conveyor trays at four points. As the bundles leave the trays at these four points, they are transferred, again automatically, to endless delivery chains from which they are taken by operatives and transferred to an endless horizontal slat conveyor. This slat conveyor is in the form of a roundabout, at bench height, and is 105 feet long by 30 feet wide. Packing benches are located inside this roundabout, and as the copies of the journal are packed they are neatly dropped into two troughed belt conveyors which run through the center of the roundabout, and

these conveyors in turn carry the packed copies to two inclined belt conveyors which deliver them into six chutes which take them direct to the waiting trucks. Six trucks (or "lorries" as they are called) can be loaded at the same time.

I should mention the fact that the press-room, which has an area of 31,000 square feet, is entirely free from obstruction, huge lattice girders carrying the roof thirty feet above the floor in a span of 156 feet without intermediate support. Saw-tooth skylights, with north exposure, cover the building, thus assuring maximum advantage of daylight without glare from the sun. The lighting system incorporates the latest types of holophane scientific lighting equipment used in conjunction with electric lamps of the mercury-discharge type. The selection of this lighting was made after careful investigation based upon the generally accepted fact that such monochromatic light affords better working definition on black-and-white production, and gives considerably higher lumen output than is obtainable with ordinary electric lamps.

Likewise heating and ventilation requirements were given the most careful consideration. Conditions in the press-room are naturally subject to considerable variation, and when the six large presses are in operation heat is generated. For this reason, an ample supply of fresh air with adequate extract ventilation has been provided. Unit heaters with steam-heated batteries are suspended between the presses, each having a fresh air inlet through the roof, the supply of fresh air being readily controlled locally at the different machines, individual thermostats operating the batteries in the unit heaters. By this arrangement the air in the pressroom can be re-circulated through



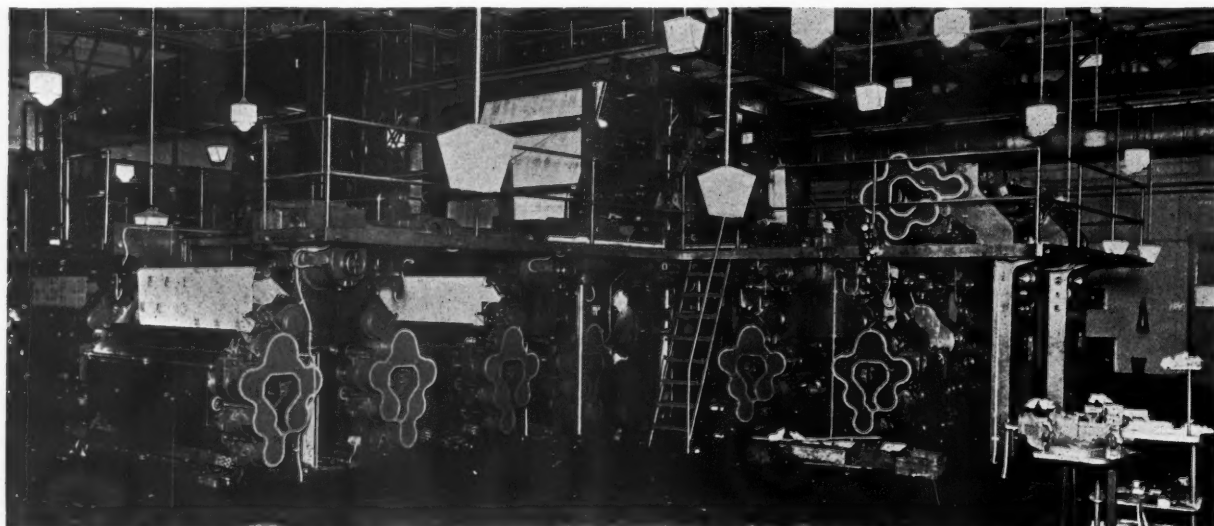
One of the control panels which bring all the presses under push-button control. Marginal adjustments can even be made from these stations

the batteries with their automatically varied heat emission, or fresh air can be introduced alternatively. The automatic control of the heating batteries is so arranged that the thermostats cannot completely cut off the steam supply. This prevents the admission of untempered cold air to the pressroom when internal temperature is high. Vitiated air is extracted from above the presses, as well as from the enclosed space below the steel

floor which completely surrounds them, by a system of ducts and a cased extraction fan. An entirely separate ventilation system is provided for the stereotyping department to extract the hot gases.

To demonstrate the efficiency with which the plant was operating even before put into actual production of the *Radio Times*, a special publication of twenty-four pages, with cover in two colors, was produced while the assembled guests at the official opening ceremonies were at the luncheon. Containing a full report of the opening proceedings, copies were distributed to the guests within a few minutes after the last speech was delivered. The report of the opening proceedings was actually set in type while the luncheon was in progress.

It has long been a tradition with the Waterlows to refuse to accept finality in anything pertaining to printing. This accounts for the remarkable growth of the company and for the continuing spirit of progressiveness which prevails throughout the entire organization. This spirit has led them to spend both time and money in studying to secure the best possible processes for producing the work entrusted to them. Thus when the contract for printing the *Radio Times* for a period of years was brought to them for consideration, every factor entering into its production was given the utmost study, resulting in the determination to make the new building and plant a triumph in engineering skill and organizing genius. This it is—but the Waterlows are not ones to stand still. When newer and better machinery is built, they'll have it. It's essential for a printer to keep up with the times—or even a step or two ahead. And every commercially successful printer can vouch for the truth of this statement.



Each press has two motors, arranged so that they can be operated as complete machines or as two separate machines. Normal speed: 24,000 copies an hour

PLAY CHECKERS TO MAKE YOUR LAYOUTS

Different

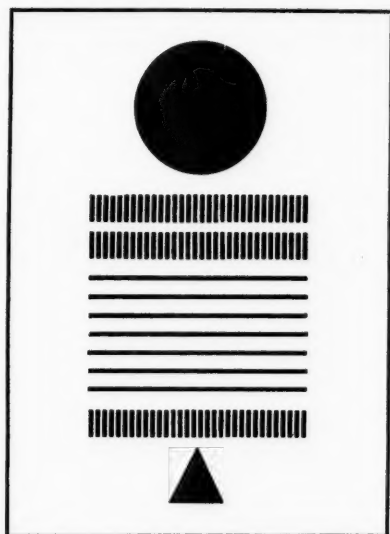
TRY THIS GAME of "checkers" and make your layouts really different. The accompanying illustrations employ the five usual units of an advertisement. If your problem is one containing more or less, the procedure will be the same: Out of black paper, cut areas of the size and shape corresponding to the units which will appear in the finished piece. Then on a sheet of white paper, the size of the finished piece, place the units in a variety of combinations until you arrive at the one most effective.

Example "A" illustrates the so-called "common garden variety" of advertising design: first the picture, second the headline, third the copy, then the signature, and the trade-mark tacked on at the end. It's neat—but it's *time-worn*.

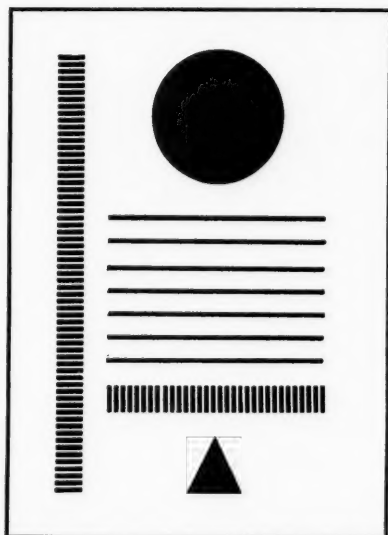
Example "B" is suitable for an advertisement with a long single-line heading. Example "C" illustrates a possibility where the heading can be divided. Layout "D" employs the headline to "frame" the picture somewhat. Layout "E" is a good one where the trade-mark is of unusual importance. "F" is an interesting off-center arrangement with the illustration balanced on the trade-mark. "G" ties up the trade-mark with the picture.

Once you get started, you will find the possibilities almost endless.

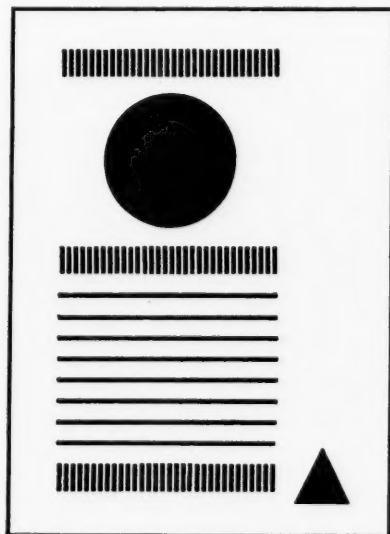
• *by* GLENN J. CHURCH



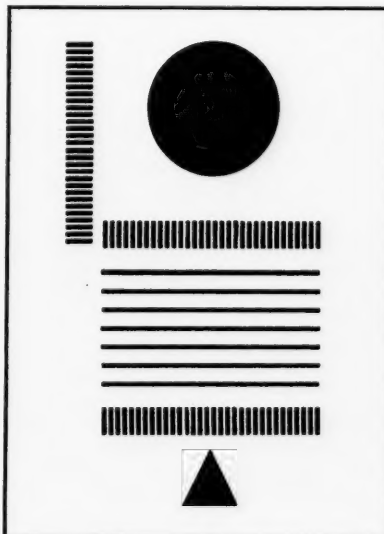
A



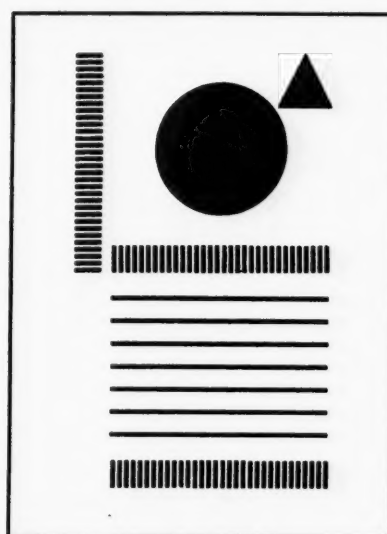
B



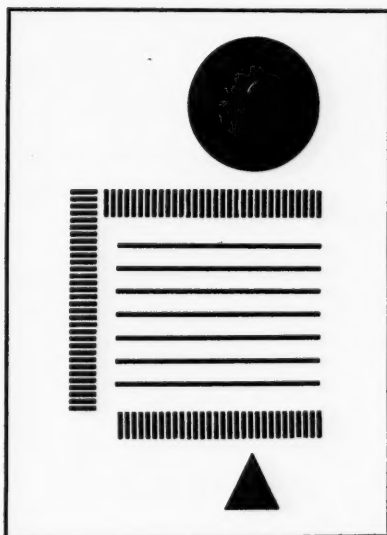
C



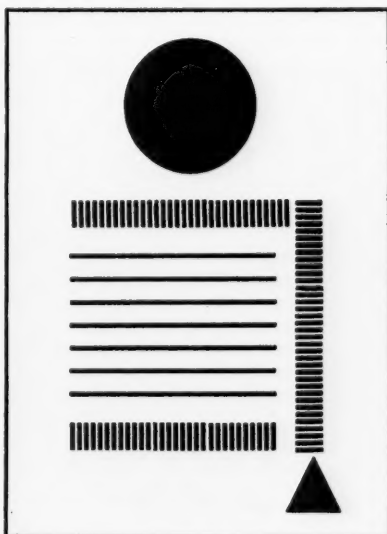
D



G



F



E



Type and copy go hand in glove when marshalled by John Averill, Chicago designer, whose juggling with black and white is a joyful sight to behold

WHY JOHN AVERILL draws the way he does—bringing a phrase of written copy to life by means of those deft, droll, and infinitely delightful pen-and-ink illustrations—only his subconscious knows. Why he does such a first-class job of designing advertising and printing is easier to explain. John Averill spent the first seven years of his career in a country print shop, and he can't remember a time when books and journals on typography and printing weren't within arm's reach. (Commercial artists who think that a couple of years in Paris might be just what they need, please note!)

The first thing that strikes you in an Averill drawing is the freshness of its humor. His animals, in most instances, have the attributes of humans, his humans embody non-human characteristics—perhaps vegetable?—and inanimate objects stand forth with a strange and distinctive personality of their own. Each possesses a sort of cockeyed verisimilitude that makes it grotesque and appropriate at one and the same time.

Then, after the first impact of comic novelty, you observe that a large part of the effectiveness is the result of shrewd “spotting”—of clean, sound layout—of close harmony between text, headline, and illustration. If the thought should occur to you that the artist has been given a good “break” by the typographer or printer, you'd likely be wrong. For in nine cases out of ten the entire display is planned by the artist himself. That's the way John Averill prefers to work—from the ground up. Wise clients merely give him the copy and tell him to go to it.

This doesn't mean he's dogmatic about his work—far from it. He believes that an intelligent give-and-take between copy writer and artist is a prime requirement. He also believes—as every good artist and designer should—that copy is intended to be *read*. First and foremost, an advertisement should function. So, in his approach to a problem of display, he likes to begin with the copy. There's nothing especially unique about such a

procedure; but in the thoroughness with which he *does* assimilate the copy-slant is found a part of the explanation of his success. Part of the explanation, too, lies in his knowledge of printing technique. Generally speaking, his displays are unusually economical to produce: the cuts are simple and small—there is seldom any overprinting—and the printer is called on to contribute his share of rules and type. Another practical feature of an Averill layout is its flexibility. The artist likes to leave what he calls “a way out”—that is, the layout is so planned that lines can be added or deleted without destroying the harmony of the whole. By this means he is spared many an artistic pang, and copy writers, spared arguments, think he is a marvelous fellow!

Averill uses lettering principally as an accent, holding that there are plenty of good basic forms in type itself. Granjon, he thinks, is the greatest face of all—it has a knack of changing and adapting itself to the purpose in hand. (In a copy block, he vows, it becomes “just words,” letting the message shine through, clear and unobstructed.) Scotch Roman is another of his favorites. He makes ample use of the sans-serifs, but doesn't approve of them for text matter. Recently he has developed a distinctive and characteristic hand letter—somewhat blocky, and humorous in an indefinable way. Words cast in this form seem oddly ingratiating. And they tie up with the illustrations like nobody's business.

Averill asserts that his academic draftsmanship is n.g.—gives this, in fact, as the reason for drawing as he does. If this is true, let us be thankful that the art academies failed to put their stuff across. Thankful that that natural wit was not formalized. There was every opportunity for it to have become so, for when he landed in Chicago, at eighteen, the young typographer and arts schools began to see a great deal of each other. (Those seven newspaper years at Caruthersville, Missouri, had consisted of the traditional all-around experience—sticking type, running a press, chasing copy, fooling with trick rule combinations, and occasionally even writing an editorial.)

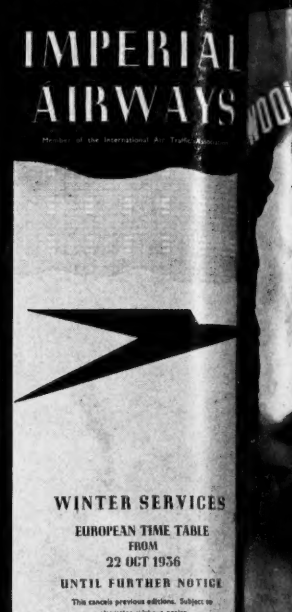
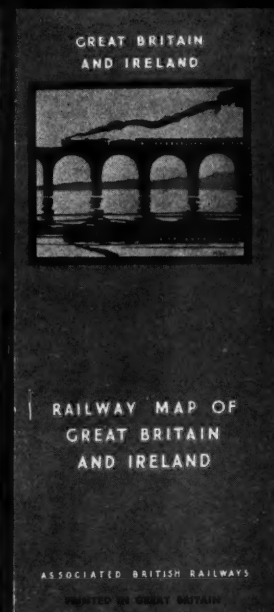
From a job as copy boy at the *Herald-Examiner*, combined with night sessions at the Academy of Fine Arts, he went to Sears Roebuck and Company to work on page layouts. His goal at that time was commercial illustrations; but his next job—lasting five years at the Campbell-Ross Studios—kept him closely confined to layout work. His *artwork* didn't seem to set anyone on fire. It was Albert Ross, however, who got him interested in designing classic ornaments and borders,



Partake of a new kind of profit—the tremendous net yield from ice cream frozen on a new Mills Counter Freezer. The right kind of equipment has always been your quickest route to new cash returns and the most popular feature in today's modern drug store is a counter ice cream freezer. Druggist, get a freezer! Free Ice Cream Booth gives all the facts. Send us without charge. Write us!

• MILLS NOVELTY CO., 4100 FULLERTON AVE., CHICAGO
A box contains instructions with the world's largest line of Counter Freezers

Prize winner in the Fifteenth Annual Exhibition of Advertising Art, 1936. Classification: black-and-white trade-paper advertising. Size: 6 by 6½



EUROPE'S TRAVEL LITERATURE TOPS

● If one admits that quality and distinction in printing are factors which effect results, travel in Europe forces the conviction that some good bets are being missed in the United States. Our railroads are not selling travel as they might and vacation resorts are not drawing as many visitors as they could because travel and holiday literature produced in the United States doesn't measure up in quality or numbers to that turned out in Europe. The desire to "go places and see things" in this country, if intensified, would not only benefit the transportation lines and scenic sections, but also the printers, engravers, artists, inkmakers, and paper manufacturers. And, of course, tourists.

A striking demonstration of the differences in such literature is seen on the front wall of the travel office aboard R. M. S. *Queen Mary*. On one side of the entrance European folders are grouped; on the other side, folders produced in the United States. The comparison, while unintentional, makes it clear why Europe lays claim to superior craftsmanship in this respect.

Here, then, is opportunity for some United States printer, or printers, capable of fine work, to step out and do things, in collaboration, of course, with outstanding art and copy men.

First of all, the European product surpasses ours in design—secondly, in the use of type and lettering, almost universally smart and modern. Where pictures are used, particularly pictures made from halftones of photographs and from four-color process engravings of paintings,

our best travel literature compares favorably with the best done over there. But in the assembly of these illustrations with type, lettering, and decoration—in design and layout—and in the use of line illustrations, we trail along considerably in the rear. The quality best expressed by the term "smart" is developed to a much greater extent in Europe.

This and other points mentioned are demonstrated more effectively by the displays of travel printing on this page than would be possible with words—for which there is not space, anyway, to do the job right.

A study of the reproductions indicates more conservative, less "flashy," art and layout in the English items than in those

from the continent; yet even these English pieces have a *character* worthy of notice which is lacking in much of our work. As may be seen, those folders for "Cornwall" and "Devon" are of a series which, by the way, is extensive. Simple, direct layout and unusual coloration, difficult to reproduce or describe here, give them a distinct appeal, especially in the mass with one after another of the series racked in a hotel lobby. They also have the merit—and it makes a good lesson—of subordinating everything else, as it were, to the central theme—this in contrast to their continental origin, where the first objective might appear to be achievement in drawing, lettering, and layout. The other Great Western Railway folder,





POURS IN DESIGN, COLORS, INTEREST!

"Wookey Hole Caves," is most impressive in the original in its very intriguing suggestion of mystery with deep blue background (here turned too light).

Incidentally, the "Great Britain and Ireland" piece is also of a series even more standard with respect to layout and typography. It recalls the decision of one important English railroad to standardize its printing in various ways, one of which was the use of sans-serif type, as reported several years ago in the pages of *THE INLAND PRINTER*.

Ultra-modern in everything, the "Monte Carlo" piece, in the top row, scores high in all-around impressiveness—it couldn't possibly be overlooked in any aggregation of travel literature. Parts

darkest here are black in the original, on which the background is printed in light green-yellow from a reverse-zinc plate. Colors of the original being numerous and unusual, the Riviera piece suffers even more in our reproduction. In the effort to achieve excellence, those having the responsibility of turning out this intriguing literature do not stop at striking or distinctive art and effective layout. All three processes—letterpress, gravure, and offset—are utilized; whichever, in each particular instance, favors the best result all around is used in printing. The number of pieces done by photoengravers (not rotogravure) is amazing in view of how little use *we* make of the process, concededly first for rendering continu-

ous-tone pictures in monochrome. The proportion of those here shown, done by gravure, by no means compares with the proportionate number among all such pieces which are to be picked up in Europe. Indeed, one side of the notices of meals distributed on international trains between Amsterdam and Paris—mere single-sheet throw-aways on "news" stock—are printed by gravure in colors!

Gravure was the process used for printing the "North Africa" and "Beuil" pieces, the picture on the former being in brown with the sky and "Africa" in light blue. In deep blue only, the "Beuil" original demonstrates most effectively the great depth and fine gradation of tones characteristic of this master picture process. It's an excellent specimen.

Offset which is gaining ground rapidly in Europe, particularly in England, is used for some of the work—in this group for "De Italiaansche Riviera," "Nile," and "Ibusz." Incidentally, the "Nile" booklet bears the imprint, "Printed in Egypt. It's first rate work."

The rest are produced by letterpress, but the Vienne cover of the lower panel warrants special mention for the charming lithographic effect (though stronger in coloration than offset) achieved by the use of mat inks which also suggest water-color printing, no longer a vogue. In this striking design, the band at left and bottom is in deep red-brown and the sky pale blue-green. Buildings in the foreground, also automobiles, are solidly deep blue, outlined by black. The church, which in the reproduction here blends in with the



foreground of the picture, stands out most impressively in the original, appearing in the medium dull orange (golden brown) with high-light masses in light yellow tint. In the opinion of the writer, this and the "Monte Carlo" and "Beuil" covers are the outstanding pieces of the display on these pages.

The rest must be left to the reader. Careful study of the reproductions—in-

adequate as they are to represent the true values of the originals—compared with that impression of American pieces which everyone must have, should (1) encourage a better handling of this line of work in America and (2) suggest layout ideas suitable for adaptation in a wide range of work. Certainly there is a wealth of inspiration in this fine craftsmanship, and it's well worth careful study.

BRITISH-AMERICAN COMPARISON

By Edward T. Miller

MANY PRINTERS at times find it an interesting diversion to compare their own achievements with those of others. Comparisons show up strengths and weaknesses in an enlightening manner and often lead to undertakings which enhance management's effectiveness. Not

ling to dollars, and rearranging it according to the nomenclature and order of our American statements, the comparison was easily made.

In order to get an American statement large enough in amounts, it was necessary to resort to the composite balance sheet

American consolidated statements. From the items of fixed assets and investments, it would appear that the British printers work with less plant and that they invest their earnings not in printing plants but in the securities of other businesses. American printers are probably more "plant ambitious" and put comparatively little funds in outside investments.

In the matter of liabilities, again the British printers appear to be a bit more conservative, especially in "long-term debts." There is probably less buying of machinery "on time." But a strong feature of the British policy is the laying up of large reserves, both general and specific. Commenting on the liability side of the British statement, Robert Stewart, the author of *Printing's* article, says: "Creditors will note, first, the prior liability to debenture holders (fixed liabilities), \$5,320,770, is four times covered by the value of the fixed assets, \$21,100,950; and second, that the total due the creditors, \$8,065,050, is nearly three times covered by the total of stock, receivables, miscellaneous investments, and cash. . . Their claims therefore are more than adequately secured."

Of interest to the shareholders of the seventeen British companies is the fact that the total profits available for distribution to shareholders—\$3,724,355, after paying interest on the fixed liabilities—represent 8.75 per cent on the amount of the issued capital. The amount available for dividend, general reserves, \$11,148,210, plus the profit, \$3,724,355—in all \$14,872,565—represents over 35 per cent of the outstanding capital. "Truly a remarkable percentage," says Mr. Stewart, "and one which must compare favorably with any other trade."

However, if the good will item be eliminated, as it is in the American statement, the showing is hardly so rosy. The British assets are then diminished to \$54,303,005, which in turn reduces the net worth to around \$20,000,000, although the outstanding capital is stated at \$42,220,630. Good will is such an intangible thing, American accountants seldom display it to the extent it here appears, and capitalization of it is frowned upon much more than it would appear to be in England.

The comparison of the two statements may suggest to American printers the desirability of higher general reserves and their investment in outside bonds and other good securities. Another suggestion might be that we practice greater conservatism in buying plant extensions before we have the money to pay for them. At any rate, we hope the two statements will afford some diversion to those printers and accountants who enjoy "figgers."

CONSOLIDATED BALANCE SHEETS

ASSETS	American		British	
Cash.....	\$ 4,477,503		\$ 2,772,045	
Receivables.....	10,493,022		\$10,137,350	
Inventories.....	8,390,886		8,400,300	
Fixed Assets (Land, Buildings, Plants, etc.)	31,888,649		21,100,950	
Investments, Subsidiaries, etc.....	3,053,804		9,729,170	
Miscellaneous.....	5,137,056		2,163,190	\$54,303,005
Good Will.....			16,176,010	
Total Assets.....	\$63,440,920		\$70,479,015	
LIABILITIES				
Current Liabilities.....	\$ 7,929,887		\$ 8,065,050	
Fixed Liabilities.....	8,275,972		5,320,770	
Reserves.....	634,316	\$16,840,175	11,148,210	\$24,534,030
Capital Stock, issued.....	\$33,942,495		\$42,220,630	
Surplus and Undivided Profits	12,658,250		\$ 3,724,355	
Net Worth.....		\$46,600,745		\$45,944,985
Total.....		\$63,440,920		\$70,479,015
Sources: American—"Ratios for Printing Management." British—"Printing" of London.				

"Good will" is listed among British assets, not among American. Note laying up of large reserves

so long ago a group of American printers had their attention called to a consolidated balance sheet of seventeen of Great Britain's largest printing establishments, published in one of the leading trade papers of that country.

At once there was an overwhelming desire to compare the English consolidated balance sheet with a similar one of a group of American printers. Reducing the English statement from pounds ster-

published by the United Typothetae of America in its "Ratios for Printing Management," covering 485 plants, of which fifty-five had sales volumes from \$150,000 to \$300,000, thirty-two volumes from \$300,000 up, the remainder being small plants, relatively speaking.

Arranged in "deadly parallel" the two balance sheets appear as shown above.

The British statement shows an account for good will which never appears in

PRINTING FIRM BUILT ON A HOUSE JOURNAL



"The Vase" does a good selling job, makes many friends. Its history is here told by E. Symmes Bond, managing director, The Vase Press Limited, of Thrapston, England

Warm Welcome

"Wherever we called, we got a friendly interview," writes Mr. Bond. "Business men were delighted to meet the people who had been sending them this little house journal. Many of them could not give us orders, and rather apologized for allowing us to keep them on the mailing list, but they said they enjoyed the publication so much, and wanted to continue enjoying it. Most of this class we kept on the list, and found it paid, for they passed on the journal to others who perhaps became customers... Each issue differs from the others in style, colors, paper, and typography."



OUR SLOGAN is "The House Built on a House Journal." The claim is not a bit exaggerated. We intended to found a business, my son and I, though we didn't quite know where or when. So Number One of *The Vase* went out in 1919, telling readers something of our ideas about print and printed salesmanship in general.

In April, 1920, we bought the tiny nucleus of our business—bought it chiefly for one "big" account, two-thirds of the turnover, which we lost a few months later. We had no salesman, and couldn't even afford to go out ourselves to solicit orders. The little town of Thrapston has less than 2,000 inhabitants and it is nine miles from anything bigger. *The Vase*, however, pulled its weight from the start.

Our mailing list, embracing some 1,200 names, was chiefly hand picked from directories of the bigger towns within a thirty-mile radius. Among these prospects was an individual (call him "Smith") suggested to us by a friend who knew Smith very slightly. We never heard a word from Smith himself; but after about twelve months we had a letter from

his late partner—call him "Jones"—who had seen *The Vase* on Smith's desk before the partnership split up. Jones gave us a small order, though his interest in us was chiefly from a job standpoint, for he was an artist. He came to see us and fell in love with us. The tumble-down building, which he called "Heath Robinson," and some of our home-made appliances appealed to him. He suggested that we send *The Vase* to a friend of his, a partner in a fairly large concern in London. This brought us a trial order—followed by others—and eventually by the partners coming to see us. They approved of us so much that they agreed to become directors (though they have never attempted to control us) and they gave us a number of printing orders. They are still our largest customers.

Then things began to move, and we directed the appearances of *The Vase* more towards London. In 1922 we decided to build new premises, and we installed our first new machine. This was a Miehle vertical, then a new thing—ours was the third in Britain and was numbered 220. In 1923 we bought an American Miehle

"pony" cylinder press, for we were increasing our turnover quite remarkably.

Still we had no salesmen. *The Vase* brought us all the inquiries, which usually were requests for someone to call. If we had to visit another town, we looked up the mailing list for names of other prospects in that town, and called on them if we had time.

We grew too rapidly for comfort; and between 1922 and 1926, far from needing a salesman, we didn't really even need *The Vase*! It was difficult to find time to print it, and often it got pushed to one side. But though publication was irregular we never dropped it; we always sent out an average of six issues a year. We knew "a time would come!"

That time came in 1926. We had ended our financial year in March with the biggest turnover yet, had built an extension doubling the size of the works and the plant and were looking forward to still more business. Then the General Strike came, and at the time a big change of policy on the part of our biggest customer that reduced his account by half our total turnover. (This of course shows that we

had too many eggs in one basket, but circumstances had been rather too strong for us. We felt the rub.)

The Vase had always been "educative"—as we think a house journal should be—rather than "aggressive." It had brought a steady flow of inquiries at the rate of about one per cent, which produced a remarkably high proportion of regular customers, but the total was not great, for the mailing list was only 1,200 by that time.

Had we known the crisis was coming, we should have been better prepared and suffered very little. (The moral is obvious.) As it was, we had a rough time—but we pulled through—which we never should have done but for the foundation laid by *The Vase*. We sent out more urgent mailing pieces, published *The Vase* more frequently, and even made a few "cold" calls. Wherever we called, we got a friendly interview. Business men were delighted to meet the people who had been sending them this little house journal. Many of them could not give us orders, and rather apologized for allowing us to keep them on the mailing list, but they said they enjoyed the publication so much, and wanted to continue enjoying it. Most of this class of people we kept on the list, and found it paid, for they passed on the journal to others who perhaps became customers.

Later we tried a salesman. He had always thought that the first essential of salesmanship was the ability to get past the girl at the entrance. He found that he could save all his energies in that direction, for he was welcomed in with friendly smiles, and he could make many more calls a day than could most salesmen. When he left us for a different job, however, we did not replace him, for the turnover had not fallen in the least.

Since 1926 we have not grown so rapidly, but we've grown more safely. If at any time we want more business the method is simple—either increase the mailing list or send the house journal more frequently.

When the late Roy T. Porte, of Salt Lake City, toured the printing works of the world in 1927, he made a special point of coming to see *The Vase* Press. We invited all the master printers of the district to meet him and Mrs. Porte here. Afterwards he wrote in his book, "Printing Throughout the World": "Almost a modern American printing plant greeted us at *The Vase* Press, Thrapston"—which of course was high praise.

The plant today is not so nearly 100 per cent American as it was then, but it is as modern as we can make it. Our tendency is to use small-size sheets—nothing over 25 by 40—and high speed

with automatic feeding and spraying devices. We do a fair amount of water-color work, for which two of the machines have rubber rollers. Up to 1930 we had to run everything, including a dynamo to make our own electric light, by means of a crude-oil engine. Since then, electric power has been available in this town, and the later machines have electric drive.

The silk-screen department is a very useful one, but takes up a large amount of room—so much, in fact, that we really ought to build another extension soon.

In 1929 we opened a London office, because we decided to concentrate on London and on business within a radius of fifty miles or so around Thrapston. The principal equipment in the London office is the telephone. We have a very capable woman in charge, who, though she doesn't know a lot about the mechanics of print, does know something about how it can be used, and why. When necessary, she will call, by appointment, on a customer or a prospect, or she will arrange an appointment for my son or myself to call. As for "contacts," they are made by *The Vase* itself.

One thing that readers of this little publication appreciate is the fact that each issue differs from the others in style, colors, paper, typography, and in every other way that we can think of, apart from altering the size, which is always 6 by 4½ inches. Usually there are sixteen pages. Customers often say, "How on earth can you manage to make it look so different every time?"

Only twice, I think, has *The Vase* appeared as a one-color-only job, and the returns were comparatively poor. We use four-color halftones, three- or four-color water-color plates, simple two-color typographical layouts—with or without a cover, which is often a silk-screen job of our own design. Customers gladly lend us cuts, and often allow us to use illustrations of their orders.

The copy is light, consisting of short articles of rarely more than four pages, devoted to some aspect of printing or of direct mail that will suggest an idea or in some way be useful to the customer. We are careful not to preach, the style is unostentatious, usually with little touches of humor that have some bearing on the subject. We never put in jokes or funny stories merely for the sake of having them. Any humor must be an integral part of the article and help to keep the reader's interest. Above all, we do not drag in *The Vase* Press Limited, nor point the morals of our paragraphs.

The whole attitude of the journal is that of a friendly visitor—a friendly bit of printing which customers can read as, when, and if they choose. There is "no

pressure to buy." The reply card, always included, invites inquiries, about one per cent of which comes in from new prospects at each issue, half of the cards being addressed to London. Circulation now amounts to over 3,000.

Hundreds of letters testify to the pleasure with which our publication is received; and when one of us calls on a customer or speaks to him on the telephone, he nearly always has something nice to say about *The Vase*. Many customers have shown me files of thirty or forty copies, carefully treasured. There is one danger here. Quite a number of our readers look upon us as "The publishers of *The Vase*," and never think of sending us common or garden printing orders. In spite of that, however, the business we get from it keeps us going very nicely. An interesting feature is that we get more than double the proportion of orders to inquiries that the majority of printers get, according to any statistics I have seen on this subject.

As to old customers, first attracted and still kept by this friendly contact, they rarely use the reply cards, but in the week following an issue a bigger proportion of orders from old customers always comes into the shop.

Not the least of the good effects of *The Vase* is the amount of prestige it gives us in the trade and among suppliers. Rarely does a month pass without some comment on it in the advertising press, so that quite a few of the results we get today are indirect, though none the less effective.

Another interesting and instructive thing is that most of our readers are under the impression that *The Vase* is issued monthly, though there are rarely more than six issues a year.

It has meant a lot of hard work, for many years, all of which has always been done inside our organization. It has cost a lot of money, but not so much as others spend on press, shop fronts, and salesmen. It has created more good will than it would be possible to estimate; so that no matter how busy things are in the works we always manage to find time to write, lay out, and print our own house journal. We couldn't do without it.

★ ★

The Press and Freedom

Residents of San Bernardino, California, who are getting divorces know where to go for their "formal divorce announcements." An advertisement heralding the printing of such announcements ("Celebrating your Marital Freedom") is inserted from time to time in the San Bernardino *Daily Sun* by the Economy Print Shop, K. Strome, proprietor.

THE INLAND PRINTER for March, 1937

PRINT IS SUPPOSED TO BE READ!

Poor visibility is a daily obstacle to the average reader, whose eyes merit far more consideration than they get.

Improvement and lessening of eye-strain comes with better lighting, better spacing, better choice of paper stock

By WILLIAM BOND WHEELWRIGHT

THE PURPOSE of printing is to get things read. Hence the first principle of printing, obviously, should be to achieve good visibility. Yet how often is this important function ignored! Telephone directories form an outstanding example of low visibility in print. The average newspaper is seldom easy to read. Typed descriptions provided in museums and art galleries are often both illegible and inartistic. And were it not for the brightness of color of the ordinary letter paper, the grayish typing of well worn typewriter ribbons would stimulate many readers to profanity.

The printer, the publisher, the museum curator, the stenographer often are guilty of sinning against the conservation of human vision, the most precious human sense. Advertisers who pay high prices for space in publications, or for their own advertising matter, are also guilty of ignoring the first principles of visibility.

The first principles of visibility include not only adequate lighting, but also sufficient light reflectance from paper, absence of glare in paper, proper size of type, clearness of type face, sufficient space between words and especially between lines, length of lines in proper proportion to the size of type.

The individual should always arrange to have sufficient light if that is within his control, and lighting conditions should be suitable for comfort of vision and efficiency. One common example of inadequate lighting is to be found in the typical public-telephone booth where the poor color of paper and consequent low reflectance from the pages of the directory make seeing difficult indeed. Added to this is the smallness of type and the lack of proper spacing and leading between lines. The contrast factor is thereby reduced on all counts, to a point which results in inconvenience and inaccuracy of vision. Another example is the dimly lighted public dining places where frequently the patron is inconvenienced by miserably planned menu cards, poorly printed or sloppily hectographed.

Art museums or libraries where exhibits are displayed are usually excellently lighted. Yet the inscription cards, too often typed instead of printed, are fre-

quently very difficult to read. Striving for esthetic effects, the curator selects for his descriptive cards a paper of a somber shade, deficient in light reflectance. Preference is given in many instances to capitals instead of lower-case letters, in spite of the fact that capitals are less legible. This use of typewritten cards is false economy, defeating the purpose, which is to enlighten the public.

The newspaper publisher, obliged to use the cheapest of print paper, starts with a handicap enforced by production costs

"because the eye tends to take in too much," observed Will Bradley, the celebrated typographer, "that small types are mainly illegible." Therefore, when the telephone-directory publisher or the newspaper publisher is obliged to adopt a paper notably deficient in brightness he should pay all the more attention to arranging the type to obtain maximum legibility. This should be obvious.

The directory publisher cannot condense his text. He has no control over the amount of composition. But he owes it to

Robt r 4756 S Drexl....KEN wd-6102
Wm F r 3623 N Bosworth Av.LAK rw-4461
ZOLLINGER
Chas R r 7542 S Paulina...VIN em-8153
Danl D r 7141 S Yates...SAG inaw-1439
& Schroth silks 222 W Adams.STA te-3212
ZOLLMAN
Herman r 12121 S Wallace.COM odtr-3039
ZOLLO Adolph r
4929 N Albany...JUN iper-5592
R r 4929 N Albany...JUN iper-0907
Raymond r 835 W Briar...GRA clnd-1830
ZOLL'S Dry Gds Store
1135 W 63d...WEN twth-9117
ZOLLWEG Bertha M r
2045 W Roosevelt Rd...SEE ly-4865
ZOLNA
Jno Tavern 4308 S Ashland...YAR ds-0780
r 5122 S Washtenaw...PRO spet-7682
ZOLNERCZYK Anna J Miss r
1629 W Colleton...CAN al-6246
ZOLNO Celia Mrs r
3402 E 1019 E 46th...OAK ind-7228
Sylvia r 5530 S Lk Plk...PLA za-8567
ZOLOTAR
Oscar r 3144 N Laramie...AVE nu-4369
ZOLOTO
Benj r 5304 S Univ...HYD e Pk-7081
Phillip r 5304 S Univ...HYD e Pk-7081
ZOLOTOREFF
M r 1133 S Homan Av.VAN burn-3296
ZOLOT'S
Hand Laundry 407 W Center...LIN rin-8645
ZOLOTT J r 3502-W Edgar...BEL mt-9206

Culver Josie Mrs r Pleasure Ridge Park Ky....111-J
Davis A L r Valley Sta Ky.....41-J
Davis W T r Valley Station Ky.....93-J
DeMarsh H r Manslick rd.....18-R
Detert H O Mrs r Valley Station Ky.....17-W
Dippel Arthur H r Greenwood rd.....114
Dodge Hattie Miss r Pages Lane.....14-X
Doyle S M r Meyers lane.....124-R
Duckwall Richard r Dixie Highway.....100
Dye C A & Son grocery Valley Station Ky.....128
Ecco Garage Valley Station Ky.....60
Edwards R J r Upper Hunters Trace rd.....6-J
Ellenberger H O r Virginia av.....29-W
Fenley G M r Valley Sta Ky.....46
Fey Albert P r Chesterfield station.....98-W
Fluhr William A r Pleasure Ridge Park Ky.....112-J
Franke D A r Pleasure Ridge Park Ky.....59-M
French J H r Hunters Trace rd.....71-W
Fruchtenicht E H r Cane Run rd.....26-J
Gagel Philip S r Greenwood rd.....65-W
Gagel Sidney r 18th St rd.....113-J
Gagel Wesley r River rd.....76
Gallrein Edward G r New River rd.....7-M
Garrison Robt H Rev r Bethany lane.....80-X
Gilmore H T r Johnsonstown.....150
Grasmick's Grocery Clarks Station.....1
Grasmick's Grocery Clarks Station.....44

Directories are notorious offenders against good visibility; specimens reproduced above are not as easily read in their original form as they are here. Left, Chicago directory; right, Louisville

and the printing requirements of high-speed presses. Space not sold to advertisers must be filled somehow. But how much better it would be to omit enough of the inconsequential matter to permit setting the remainder in a type of legible style, of adequate size, and with space between lines to assure easier reading.

The fact perhaps least understood is that legibility depends less on the size of type than on the way it is handled. When sufficient white space is left between lines, reflectance and contrast are increased, and the eyes are kept from wandering to the line above or below the one on which the mind is trying to concentrate. It is

the public not to skimp on cost to a degree where pages are crowded to the point of illegibility. Either let him use a better grade of paper, or use more pages of his poorly colored paper so as to make provision for more legible arrangement of the type. Obvious again.

The newspaper publisher cannot fairly be expected to provide better, brighter paper, but he could follow the example of the more enlightened and progressive publishers who have adopted better types or improved the typographic arrangement of their pages.

When we turn to the magazines which flood our news-stands we encounter new

obstacles to visibility. Instead of a paper that is too dull in color we often find paper that is too bright and glossy. We seldom find cause to complain of type sizes or leading; and, as in the case of newspapers, though not in all books, the width of lines is generally short and easy for the eye to follow from one line to the next. The optical confusion arises, if at all, from the "specular reflection," or what is called the "glare," of the highly calendered or enameled paper occasionally used for magazines. The soft mat finish of the cheaper news-print is its chief virtue from an optical standpoint; but its color, according to a recent statement, requires three times the amount of light to make the task of reading as easy as reading print on ordinary book paper.

Reflectance must not be confused with "specular reflection," that concentrated

glossy—varies within small limits, whereas the "specular reflection" or glare varies from 18 to 44 degrees (measured in "Ingersoll Glare Degrees").

Vision being purely a function of light reflection, the darker the background of the printed word the less legible it is. It is due to this fact that the Post Office Department discourages the use of colored post cards and mailing pieces; they slow down the sorting of the mail. Glare, or "specular reflection," is the property of light which we all recognize as causing eye-strain and optical inconvenience up to the point of disability. It should be guarded against wherever possible.

Book papers such as are used for some publications vary in finish from a soft mat finish, giving off completely diffused light, to surfaces of varying degrees of polish, rivaling in extremes the reflection

by a competent paper technician with laboratory instruments are given:

LIGHT REFLECTANCE AND GLARE DEGREES of Typical Book Papers

Finish	Blue Reflectance	Ingersoll Glare Degrees
Eggshell	75	18
Antique	71	20
Dull-Finish Coated	74	21
English Finish	75	27
Supercalendered	71	37
Superfine Enamel	87	44
India Tint Antique	56	21

The happiest combination is represented by eggshell finish, an intermediate smoothness of surface between antique and English-finish paper. It will be observed that, excepting enameled paper, which is high in blue reflectance, and india tint, which is low in blue reflectance, there is little difference in the reflectance as a result of finish. Super-

Although frequently costing a trifle more per pound than machine finish and the smoother finishes, on the basis of bulk for bulk, the ream cost will be found to be considerably less.

By the same token Featherweight book papers are less costly than antique because of their great bulking property, but the fibers, being loosely knit, cause more or less fluff on the presses, necessitating stops to wash the forms. Furthermore, these high-bulk papers are an annoyance to librarians because of the unnecessary space they occupy on shelves and because after a comparatively small amount of handling they come out of binding and are seldom fit to be re-bound. The life of such books has a very poor expectancy.

COATED PAPER IN BOOK PRODUCTION: In certain books, such as scientific works where the utmost detail in the reproductions of halftones is desirable, it may be advisable to employ coated paper. It must be borne in mind, however, that coated paper will make a very heavy volume, is not considered permanent, and its use is justified mainly by its superior printing properties for halftone reproduction. Made with a semi-dull or a dull finish or overprinted with a tint, or stippled after printing, coated paper escapes the objectionable gloss characteristic of enamel papers. To do coated paper full justice, its merits for multi-color printing should be mentioned, although effects very nearly if not quite as good can be achieved by employing offset printing in place of letterpress. The effect of type from the latter method is, however, less interesting than impressions by letterpress direct from the type itself.

GRAIN DIRECTION IN BOOK PRODUCTION: In specifying paper for a book it is important to make sure that the grain in

the sheets will result in pages in which the grain runs parallel to the shelf-back. It has been quite customary among English publishers to go contrary to this rule, and the practice has been defended on the grounds that with the grain at right angles to the shelf-back the sewing passes around the bundles of fibers and gives a stronger binding. The greater strength of such volumes does not compensate for their loss of flexibility, and, except in the case of Featherweight paper so notably lacking in cohesion, the average paper used for book manufacture is usually strong enough for its purpose. Unless grain direction is specified in a making or in any stock order, the mill or merchant supplying the paper may not be held responsible. When the quantity to be used is too small for a making-order, inquiry should be made to ascertain whether the paper stocked by one's merchant has the grain the right way of the sheet.

OPACITY: When it is necessary to use the lighter weights of paper, it is always important to examine the proposed samples for opacity. The possibility of the ink's penetrating far enough into the sheet to show through should also be considered and guarded against; for nothing is more destructive to good appearance in any printing than unseemly transparency. Titanium pigments recently introduced into papermaking have enabled paper to be made more opaque than when clay only was used for filler.

PERMANENCE: The subject of permanence has been adequately covered elsewhere, but we may repeat that for semi-permanence, at least, the popular grades of book paper—made without ground wood or unbleached, chemically produced pulps—are considered acceptable if properly made.

and a patent for fifteen years. Since capital could not be enticed in France to promote the invention, permission was given to carry his working model to England in the hope of finding support. A successful attempt to make paper on Robert's machine having been made in the mill of the Didot family in France, Saint-Léger Didot purchased the patent and in company with an Englishman, appropriately named John Gamble, proceeded to England, where Bryan Donkin was employed to construct a practical machine from Robert's model. Needing funds they succeeded in interesting two wealthy stationers, Messrs. Henry and Sealy Fourdrinier, in their undertaking. In 1803 the first paper machine was started at Frogmore, Herts. It produced paper in a web four feet wide, making continuous reels instead of single sheets, and was destined to revolutionize the industry.

That the name "Fourdrinier" instead of "Robert" should be identified with the first paper machine is not without justification, in that the financiers lost their entire fortune in backing the invention. The importance of their part was generously recognized by the British Parliament which voted them a pension of seven thousand pounds. Nevertheless the name of Nicholas Louis Robert deserves a place beside that of Johan Gutenberg, the popularly credited inventor of printing, for without either one of these two great inventors, the art of printing could not have gone far in the promotion of modern civilization.

Paper did not immediately become much cheaper, nor did machine-made paper receive immediate approbation. We learn from Mr. A. Dykes Spicer, through his volume *The Paper Trade*, that "where in 1806, a machine was capable of making 6 cwt. in twelve

hours, in 1813 it could turn out double that quantity in the same time at one quarter the expense. In the early part of the nineteenth century the use of machinery for making paper increased but slowly, while the quantity made by hand remained about the same . . . and it is more than probable that no reduction in the number of vats took place for a quarter of a century, machines being still in the experimental stage, nor had the enormous demand for paper, brought about by the advance of education, yet had a material effect upon the trade. . . . However, though in 1805 only one-tenth of the total output of the country was produced by machinery, in 1830 as much was produced by machinery as by hand. . . . In 1805 there were 6 machines at work, and 560 tons were produced by them; in 1840 there were 190 machines in existence and their output was 33,000 tons."

Not all of these machines were "Fourdriniers," for in 1808 John Dickinson had invented another type called a "cylinder" machine, which has now become of especial importance in the manufacture of paper board. In the United States today, the amount of paper produced on cylinder machines is nearly equal to that produced on Fourdriniers. Although these papers are used for mechanical rather than cultural purposes, they have come to play so important a part in the economy of the Paper Age that the name of Dickinson should be engraved beside that of Robert in the inventors' temple of fame.

The first Fourdrinier machine to come to the United States was imported in 1827. In the following year George Spafford, a skillful Yankee mechanic who installed this machine at North Windham, Connecticut, conceived the idea of building an improved American

Both pages are set in same type, but one (left) is printed on English-finish, other on enameled stock. Former required more ink, is more readable

focusing of light waves on the retina, as from a mirror, as contrasted with a well diffused light which is essential to accurate vision. The light reflectance from white book papers—smooth, rough, or

from a mirror, and making reading impossible unless the angle of light reflection is properly regulated.

To demonstrate these variations, the following measurements recently made

calendered paper is of slightly lower reflectance because this process of finishing paper causes a slight darkening of the color of the paper. Refer to table of "Ingersoll Glare Degrees" and the crux

There is no substitute for

SIZE

to snap the reader... to command his attention...
to implant in his mind what you want to convey
... 13 full pages in THE UNITED STATES
NEWS give you a series of advertisements unique
among magazines having effective circulation.

The United States News

The only national class publication with such a commanding page size
WIDELY DISTRIBUTED ACROSS THE COUNTRY TO REACH IMPORTANT PEOPLE

A sound principle, absurdly amplified, here provides effective display; double-page spread in recent issue of Advertising Age—page size, 12 by 16 inches

of the control of visibility is apparent. What is more important, the table shows what compromise it is possible to make between technical printing requirements and optical comfort.

Magazine or other illustrated printing involving halftone plates requires a paper of sufficiently level surface to permit the proper transfer of ink from the halftone dots. Newspapers get over this hurdle by using coarse-screen halftones in which the printing dots are quite evident to the naked eye. At the other extreme, in the printing of enameled or coated papers of high luster, the halftone screen which determines the size of the dots is so fine that the effect of dots escapes detection except under a magnifying glass. The perfection of detail is in ratio to the fineness of screen. The advertiser anxious for the best possible reproduction of his subjects is not content with the results from coarse-screen halftones, but he has to accept such halftones in newspaper pages unless he places his advertisement in the rotogravure section. The magazine publisher, seeking to please his advertisers, is reluctant to use any but the finer screen halftones, and is consequently obliged in letterpress printing to adopt a more or less glossy paper to conform to the demands of advertisers, or to enable them to make

capital of the extra fine presswork his magazine has to offer. As the revenue from advertising usually is his main source of profit, he prefers to ignore the optical comfort of readers rather than disregard the demands of advertisers or disappoint them by inferior reproductions of their illustrations.

Were readers sufficiently insistent upon receiving the preference and the consideration due their optical comfort, the situation might be considerably improved. For it is still practical to reproduce with medium-fine screens of 110 to 120 lines to the inch, giving pictures which are sufficiently clear and full in detail to satisfy most tastes. Effects can be considerably augmented by having the engraver eliminate the screen from the black tones and convert them into solids; and by reëtching and tooling some of the highlights to produce better contrasts.

The most desirable paper, from the standpoint of reflectance minus gloss, is dull-coated paper, and next to that English-finish paper. The latter is considerably cheaper and somewhat more durable. The former is more difficult to handle because of its tendency to smudge, and this calls for a certain technique which results in increased cost for presswork. Another obstacle to using coated

paper is that the weight of the clay coating with which the body of the paper is veneered restricts the range of weights and thicknesses in which it is practical to produce such papers. The minimum basic weight for coated book paper, procurable without paying a differential for light weight, is basis seventy pounds, whereas the uncoated English finish can be obtained as light as forty-five pounds.

Mailing weight of the periodical has to be considered and kept within certain brackets. Opacity of paper places another check on the lightness of uncoated paper, for show-through of printing impressions not only lowers the legibility of the pages but is detrimental to appearance. It can be strongly urged that as much printing requiring halftones be placed on English finish as conditions may permit without serious detriment to any one specification; and that, similarly, preference be accorded to the choice of dull-finish coated paper; that enamel paper be excluded from use in text pages; and that all unillustrated printing or printing in which only line cuts are used be confined to papers having even less glare than the English finish.

This brings us to the consideration of paper used by book publishers. Experienced publishers make few unintelligent

selections of paper; their worst error is the use of extremely bulky papers of porous texture, intentionally chosen to fatten a volume. Publishers who do this do not offend against the canons of visibility, but books made of such paper are greedy of library shelf space and they lack durability. The publisher who must use illustrations can avoid the adoption of excessively glossy paper. Strangely enough, publishers of school books have been more frequent offenders by using supercalendered paper which, as can be observed by reference to the table of reflections and glare, is less satisfactory in both respects than English finish, which yields results very nearly as satisfactory in technical perfection and which are decidedly more pleasant to readers.

When illustrations are not too numerous to permit of being tipped in instead of being printed on the same paper as the text matter, the use of enamel paper to give greater detail and fidelity of reproduction is quite pardonable. It may even be considered desirable, provided the significance and value of the illustrations definitely can be increased by this means.

Occasionally book publishers, and more often pamphleteers, ignore the laws of visibility. *Suitability of materials* is one of the tests which determine the artistic quality of any product and, in printing, the artistic aims of the publisher will certainly be frustrated by ignoring this axiom. Above all, if any stone is left unturned to effect the optimum visibility in the printed, typed, or written message, the main purpose of its existence has been grossly neglected. Printers can better afford to fail in any other respect than to discount the worth of their productions by violating the visibility of print.

★ ★

Print, Varnish, Emboss, Die-Cut

A printer sends from Sweden a sample that has been printed, varnished, embossed, and die-cut with equipment manufactured in Europe, and inquires whether superior equipment for obtaining such results is obtainable here.

Such work may be done by various methods. There is a special label press which prints in one or more colors, embosses and die-cuts in one operation, feeding from the roll. The other method is to group a number of units and print, varnish, and emboss large sheets which are also die-cut in the large sheet.

The sample embossing could be done on a roughing machine and the varnishing at the full speed on a large press. Since sprays have been introduced, press varnishing is as easy as printing. The use of the spray on press-varnished sheets effectually removes all danger of sticking.

WORD-COMPOUNDING IS A PUZZLE

By Edward N. Teall

WORD-COMPOUNDING may be a tiresome and puzzling task, just part of the routine of print, or a fascinating study. The more you study it, the more new slants and angles develop, and the more new lines open up. When all the problems are solved there won't be so much fun for writers, editors, composers, and proofreaders. Meanwhile, there is much to be said—and the discussion should be useful to us of the world of print in a most practical way.

It is interesting, and also profitably informing, to analyze styles in different publications. Let's look over the first number of the *Public Opinion Quarterly*, published at Princeton, New Jersey, seat of the university known by that honored name. Volume 1, Number 1, is dated January, 1937. It's a neatly made number, nicely planned and made up, and filled with meaty articles and well designed departments. But for the present, however, we are scouting compounds.

My definition of compounds stretches far enough to let in not only the solid forms and the hyphenated ones, but also the two-word combinations frequently referred to by lexicographers and experts as phrases. These are specially interesting because they embody the newest thing in word hook-ups. In some of them—two-noun combinations—the first noun is frequently used with marked adjective force. Probably this helps to check the impulse to hyphen.

Without typographic distinction in the form of quotes or italics, here are some of the two-words: mass opinion, press bureau, motion picture, group leader, ballot box, news sense, neutrality safeguards, mule power, consumer response. In some of these the phrase quality is unmistakable: *neutrality safeguard* is a safeguard for neutrality; *consumer response* is a response from consumers. It is a source of strength in the language that it can put words together this way without inflections to indicate the relations of the words.

Now, let's move over into the older, more familiar territory, and take a squint at the one-word or solid forms—two words of ordinary use squeezed into one. Here we find old friends like standpoint, landslide, fingertip, bullfrog, network, footnote, widespread. It is to be noted that almost any two common words may hook up this way. Adjectives, adverbs, prepositions, nouns, and verbs appear in the list; but the compound is used without a thought of their component elements; they really do make a new word.

Between the two groups we find the hyphenated words. Samples: deep-rooted, cigarette-holder, hard-boiled, copy-writer, wave-length, love-life, far-sighted.

Nothing very exciting about that! But don't you wonder why *news gathering* shows without a hyphen, but *phrase-making* gets one? And then, why does *poll-maker* turn up in closed form?

Why *hook-up*, *line-up*, but *handout*? These three compound nouns seem to me too much alike in formula to call for different styles. The same comment applies to *intercolonial* and *super-organic*; but there they are. And what does the hyphen do for use in *vote-analysis* and *made-work*? These last two appear in pure substantive form; they have not been wrenched loose from any compound adjectives modifying other nouns.

Well—look who's here now: the compound adjective, generally made of two nouns. Here they come: box-office receipts, news-item clippings, group-product theory, public-opinion problems. This compound adjective adorned with the hyphen is one of the few strongly marked, really unmistakable, and almost universal phenomena of present-day compounding. It is indeed.

Very good; but what about *percentage plurality records*, *public relations approach*, and *neighborhood rehabilitation districts*? On one page we find *marketing research organizations*, and on the next *marketing-research organizations*.

Now, let me say I am distinctly not out to find fault, quibble, or have mischievous fun with this high-grade publication or those who make it. The point of interest is the light thus thrown upon the difficulties of composition.

But then again, it is impossible to dismiss the topic without a word of fairly sharp criticism. I can understand a learned editor making these inconsistencies in his copy, but I don't see how they can be passed by a high-class proofreader if he's really on the job.

Such matters are secondary in the mind of the learned writer; they should be of prime concern to the proofreader. He is a specialist in them, even as the professors are in their "subjects." He is supposed to know how to apply a system of style. He is properly expected to stand in the way of type blemishes.

Possibly the university-press proofreaders do not have a wide enough grant of corrective powers to justify them in making even such changes from the sacred copy. If not, it seems to me regrettable indeed.

The Proofroom

Questions pertaining to various problems of proofreaders are here solicited for consideration in *The Proofroom Department*. Replies, please notice, cannot be made by mail

By Edward N. Teall

A Matter of Preference

Please advise me which of the following is correct:

Eugene "Uncle Bud" Hancock
Eugene (Uncle Bud) Hancock
Eugene ("Uncle Bud") Hancock

The man's name is Eugene Hancock. His nickname is Uncle Bud.—*District of Columbia*.

There is no rule for a query like this. It's a matter of personal judgment and preference. My own preference would reverse the order in which the possibilities are presented by the querist, putting first *Eugene ("Uncle Bud") Hancock*. Some would use commas instead of the parentheses, and others might even discard all the trimmings and make it *Eugene Uncle Bud Hancock*. Such combinations occur most frequently in the sport pages.

Headline Capitalization

In use of word "o'clock" in head set in caps and lower-case should letter "o" or letter "c" be capitalized? Is same rule applicable in job printing?—*Missouri*.

Always, in any kind of printing, it's the "c" that gets the capital, in such a situation. It's the only right way.

Possibly the observable confusion on this point arises from the fact that there is no spacing in the common printing of the "o," the apostrophe, and the "c." If we set it "o' clock," I think there would be less difficulty experienced by compositors and proofreaders.

"O'clock" or "O'Clock" wouldn't do. The one way is to make it "o'Clock."

Preposition With "Differ"

This morning I was reading your item, "Authority for 'a Statistic.'" You quote a sentence from a speech by President Dodds of Princeton: "You as educated men will need courage to differ with the crowd." In the dim past of my college days, it seems that I can still hear my English professor say, "One of the commonest examples of bad English is to say 'I differ with you' instead of 'I differ from you.'" But far be it from us to differ from the president of Princeton.—*Virginia*.

I differ with my Virginia friend, for I was taught to observe a real difference between the two expressions. Alfred

Ayres said, in "The Verbalist," "Writers differ *from* one another with regard to the particle we should use with 'differ.' Some say they differ *with*, others that they differ *from*, their neighbors in opinion. The weight of authority is on the side of always using *from*, though A may differ *with* C *from* D in opinion with regard, say, to the fixed stars. 'I differ, as to this matter, *from* Bishop Lowth.'—Cobbett."

To me, this seems just a bit smart-alecky. I would say "I differ from you in hat size," but "I differ with you in thinking a difference in hat size matters."

So! You're Bothered by "Vo-tes"?

• Where in heck are we heading when it comes to important, yes essential, principles of composition, word-division, and so on? Are we facing such a mad scramble for production that such matters no longer are worth consideration? The writer has just been going through a copy of a paper ostensibly a "throw-away," though having the price of five cents printed on the masthead—carrying a considerable amount of advertising in its sixteen pages, and being distributed each week throughout suburbs wherein dwell well educated residents. (One of the suburbs, in fact, is a university center.)

On the first page, in sixteen lines of composition in the right-hand column, is a string of nine hyphens and four points, leaving only three lines without either a division or a point. We could overlook the division "muse-ums," though it seemed rather peculiar, and "sportswo-man, which would have looked better divided "sports-woman," but when we turned the page and ran into "vo-tes," and "wor-ld," then "neutrality," and "pre-sident," also "construction," we began to wonder.

—*Criticus*.

Headline English

I would be interested to learn what you have to say about the headline "Pair Confess Slaying Policeman" seen in a newspaper.

Isn't it true that, being old-maidish about the construction, one would say "Pair Confesses Slaying Policeman"?

My relations with this word "pair" have not been the most cordial. Would it be wrong to write "The pair was arrested for burglary. They had served former jail sentences."

It has happened more than once during the course of a story that I have found myself referring back to "pair" and "couple" with plural pronouns. Does the law allow such practice? If it doesn't, then I think the law should be changed.—*Minnesota*.

It's good to know that reporters are thinking about these things. This letter brings up a mighty interesting problem—one of those that make our language so well worth working on.

"Pair" is singular. Some say it is singular only in form; plural in sense. One of those "collective plurals."

It may not be good grammar to say "pair confess," but it's acceptable idiom.

That sentence, "The pair was arrested; they had served," is a corker. It is really two sentences, with shift from singular to plural subject; though, to be sure, the subject each time is the two people who constitute the pair.

I don't want to get into a mess of fine-spun argument. This is the kind of thing each of us has to settle for himself. That's about all there is to it.

Little Knowledge Dangerous

Am just starting in as a proofreader, in the small town where I graduated from high school last June. Saw the word "anastrophe" on a proof, and made it "apostrophe." And did I get a call for that! I know "apostrophe," but—what kind of an animal is "anastrophe"?—*Ohio*.

You earned it! The Standard Practical, which happens to be at hand, offers this definition: "Inversion of the natural or normal order of words, as 'Homeward directly he went.'"

If you don't learn a real and lasting lesson from this experience, you might as well quit trying to be a proofreader. Any

boss would forgive you for not knowing the meaning of "anastrophe," but not for neglecting to go to the dictionary for information. He can't afford to spend time checking up on everything you do, and your errors hurt his business.

There's the equivalent of a university education (almost!) in the dictionary, and constant, intelligent use of it contributes to advancement in the proofroom—or anywhere else.

Use the Dictionary!

In the last twenty-five years I have "doubled in brass" in almost every job in a printshop, from wrestling cases after the shipping clerk had left to fighting with bank presidents for working capital. I even proofread for a year, then decided someone else could do it better. I still remember twice changing customers' "liquefy" to "liquify" before it occurred to me that I might consult the dictionary.—*Ohio*.

Many a long and windy argument in the printshop, and especially in the proofroom, might be settled quickly and surely by looking at the dictionary.

For Want of a Hyphen—

This headline looked cockeyed to me: "Noisy Crowd Clamors for Rezonong of Downtown District," but they wouldn't let me order a hyphen into that funny looking word. Don't you think it would have been worth the trouble?—*Maine*.

Indeed I do! As it stands, the cockeyed word looks like a weird distortion of "reasoning." This brings up the question of how far we should go toward permitting ourselves to be governed by these odd tricks of words in looking like something they are not. The net of it, to me, is this: There are many matters of style that can be covered by rules—and some that simply cannot. Even if the shop ordinarily did not use a hyphen after a prefix like "re-," I still would wish to make exceptions in favor of such forms as take on strange and puzzling appearance. The small apparent inconsistency of style would be more than balanced by the gain in ease and speed for the reader. Consider this: "When he recovers, he will have the car seats re-covered."

One for the Scrapbook

When the following from the *Satevepost* caught my eye, I thought, "Here's a clipping for Teall's scrapbook": "His heart was bowed down with weight of woe. 'Oh,' says the poet, 'what a tangled web we weave when first we practise to deceive,' and it was precisely the same, Lord Emsworth realized, when first we practice to shoot air guns." However, my first thought was "The *Post* readers are always on their toes."—*Wisconsin*.

"Practise" and "practice." Not so good! The only "out" for the proofreader that I can see is that perhaps the "c" style is the S. E. P.'s own, and the "s" style follows the poet's published texts. But even that is a thin alibi, a bit far-fetched.

"As She Is Spoke"

I heard a fellow from Western Pennsylvania say "Leave it lay." Had always thought that was a joke, not a real saying.—*Virginia*.

No, sir, it's a reality and an amazing one. Western Pennsylvania people—or at least a very great many of them, out in the soft coal mining regions, say that. They also say "The car needs washed," "The house needs cleaned," and "The dog wants in." Trolley drivers will call out, "Anybody want out here?"

"Leave" is a funny word. You leave home, and leave memories with those left behind. You die, and leave your money to your family. By your will, they are given leave to do certain things with the



Hell Box Harry Says—

By Harold M. Bone

When a recently deceased ink manufacturer's effects were divided up, some of his heirs were not at all satisfied with the distribution.

When a comp sets humorous copy in the wrong type, the foreman can't see anything funny about the incident.

More than one comp has passed up a good looking bindery girl merely because she wasn't his type.

In the case of improperly cured stock, it is possible for paper to be white and green at the same time.

Unlike other departments, the bindery is one place where you can get your work all gummed up and still make a profit.

When a feeder is promoted from a jobber to a pony cylinder, he usually gets a few more bucks a week.

When funds were running low one day,
In order to boost his stock up,
A printer ran some lott'ry books—
And landed right in the lockup.

family fortune. A cut leaves a scar. When you get tired of a thing, you leave it off. You tell the boys, "Oh, I can take it or leave it." "Leave" is first cousin to "let," and they sometimes swap places.

Well, perhaps these expressions are not so very much more queer or irregular than many we hear without getting excited. We say "It looks okay," "I like my eggs boiled soft." To parse these you must "supply" words: "It looks (as if something is) okay," "I like my eggs (to be) boiled soft." So no doubt the folks who say "wants in" really think "wants (to be let) in."

Similar omissions occur in the very best writing of today: "Those going to the game." ("Who are" omitted.)

To the wonders of "English as she is spoke" there's no end.

Why the Last Comma?

I don't like having to say "this, that, and the other"—you know, the second comma, the one before "and."—*Wisconsin*.

Well, neither do I. But what are we going to do about it? It's one of the few things on which usage is almost unanimous. I can't see much good in that comma, but it's easier to use it than to fight it—so let's take it and like it.

Quotes, Reversed, Inverted?

Do you have any information on the accepted usage of reverse commas in place of inverted commas at the beginning of quotations? We observe that most of the type faces are made with reverse commas but we have seen some cases where the inverted commas are used. What are the ins and outs of it?—*Delaware*.

A lot of printing has been done since Theodore L. De Vinne published "Correct Composition" in his series "The Practice of Typography," and there have been many changes of style; but the fundamentals remain unchanged. In "Correct Composition" the great master of the art of printing said:

Quotation marks of commas only, put in the outer margin, were used by Morel of Paris before 1557. Ménage's marks, made a century later, were put in the center of the type body, so that they could be reversed and printed in pairs for the beginning and the ending of a quotation. English printers refused the French form, and made a very awkward substitute by inverting two commas for the beginning and using two apostrophes for the ending of the quotation. The quote marks so substituted are what Moxon calls a makeshift device, for these signs, wrested from their first purpose, are not symmetrical mates: the apostrophe on the five-to-em body is made thinner than the comma on the four-to-em body, and their knobby endings are not in true line.

Yes, it's different today. Still, the same considerations underlie usage. The best type is that which is most symmetrical. Styles may be spiced up a bit, but when they go beyond the lines of good taste

they offend. My observation is that good usage divides rather evenly on begin-quotes. In special jobs, however, I seem to see much and perhaps an increasing use of straight oblique strokes instead of the curved and knobby-ended marks on the comma and apostrophe models. Possibly the design of two straight strokes on the typewriter keyboard helps to steer things that way; and of course the sans-serif and square-serif faces have been an influence in that direction.

The simple fact is, there is no fixed standard, no absolute right and wrong about it. Artistic fitness differs as jobs vary in style. When doing a job for someone else, do it his way; when doing it for yourself, do it your way. It's so much a matter of taste and judgment, the best way is to study the styles used in good work, and make your own decision.

After Proofreading, What?

I am a union proofreader, at present employed in a book shop, although I have had several years' experience on job work and trade composition. I am in my early thirties.

I take my work seriously, not only because it means a livelihood but because I am greatly interested in it. Feeling this way, I have endeavored to improve my knowledge, and believe I have progressed to a point where I consider myself somewhat above the average proofreader.

Although still maintaining an interest in proofreading, as such, it now seems more or less mechanical, and I feel bound by restrictions, since a proofreader is no longer permitted to edit copy, as once he was.

Through my extensive outside reading I have gathered the fact that the next higher step is copyreading, and though not fully acquainted with all its requirements, I believe I am capable of performing the necessary duties.

I should greatly appreciate your suggestions and advice toward helping me advance to the next rung.—*Iowa*.

It's "grand" to be in the early thirties. It's "swell" to be employed. To take your work seriously is commendable. Ambition is a good thing to have. If a man really is better than the average, why shouldn't he know it—and why should he hesitate to say so? Browning said a man's reach should exceed his grasp; it's good for us to stretch out and have contacts with things that keep us edged up, eager to go ahead in the world.

One thing, though, I seem to notice about the fellows who really are on their way up: they make their own way. Sometimes they seem lucky, and others envy them because they are always getting the breaks. But in the main, you make your own breaks. Or perhaps it is that some of us are smarter than others in recognizing the breaks when they come.

Once, just out of college, I wrote to one of America's brightest-shining literary lights and asked for some advice about how to go about making a place

YOUR PRINTING PROSPECTS

They're waiting
to be convinced,
wanting to be con-
verted, willing to
be sold! Get your
printing message
to them by taking
DIRECT AIM!



Turn to next page

Illustration courtesy of
Pierce-Arrow and Corday & Gross
Company, Cleveland

for myself as a writing man. He sent a beautiful reply, a masterpiece of composition. It looked fine in an autograph album—but as for usefulness, it hadn't any. I knew enough to look into my own heart and write (as Longfellow advised); what I wanted was a steer as to what to write for whom—how to market my wares. And that, I did not get.

I can only tell my young friend not to let go with one hand till he's got a good grip with the other; that the higher rungs are full, and it takes stuff to get a foothold there. Self-salesmanship is one of the finest things a man can have; it makes the difference between the brainy hack and the high-paid executive.

Watch for openings. Go after them with confidence. Be sure you've got the goods—then, sell them. If you want to be a copyreader, see what the good copy-readers really do and where the poorer ones fall short. Emulate the virtues of the one, and avoid the errors of the other. And never forget that the good man always really does make his own way.

Hyphens Are Tricky!

Please let the folks see the enclosed clipping from *John o' London's Weekly*. They'll enjoy it, I don't doubt.—*Washington*.

I think they will; and here it is:

The lady was resident at a West End hotel. "Aldbar" (Glasgow) reports a dispute as to whether "West End" should be hyphenated.

The right and wrong uses of the hyphen are dependent on the writer's precise meaning, and one would suppose that this would be a sufficient guide. In practice, however, the hyphen is a bugbear with many writers and printers. Fowler ("Modern English Usage") goes so far as to say that the prevailing chaos in this matter is "discreditable to English education." The mischief is that a hyphen is often inserted where it is not wanted, and as often omitted where it is required by the sense. In either of these ways the writer's meaning may be perverted. Fowler neatly illustrates this by the two phrases:

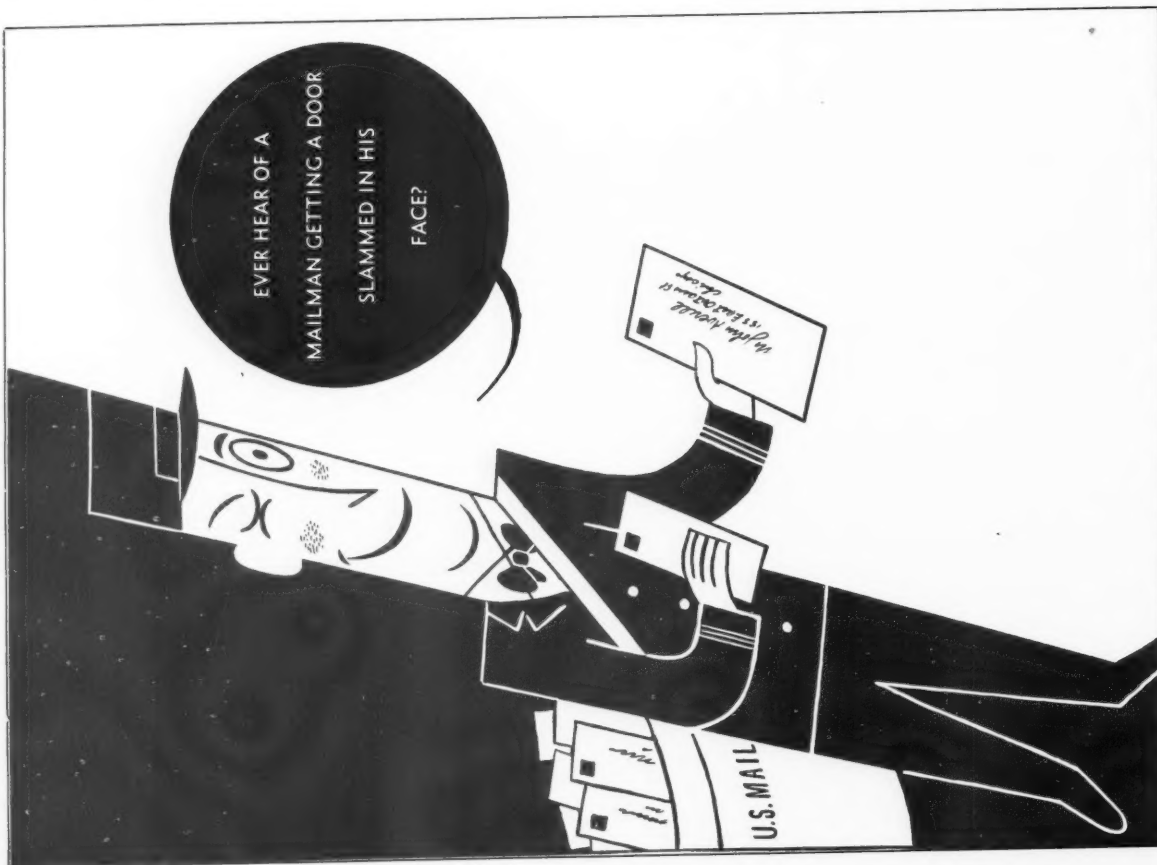
An infallible wrinkle-remover.

A superfluous hair-remover.

The first phrase carries the intended meaning as it stands. But in the second, to make form and sense agree, you must shift the hyphen so that the designation becomes "superfluous-hair remover"; as it is, the hair-remover itself is dubbed superfluous. This is but one of countless misuses of the hyphen to be found in print.

The hyphen should not be used unnecessarily, therefore not in "West End," which no more needs it than "North America."

Just for fun, what would the *John o' London* writer say about "The lady was resident in a New-York hotel"? There are those who would hyphen that—under a rule calling for hyphenating every compound adjective. Of course there is room for argument as to whether the name used attributively really should be taken as a compound adjective; but there are those who do it! In fact, the Standard dictionaries hyphen "North-American."



(PAGE 1)



EVER HEAR OF A MAILMAN getting a door slammed in his face? Not by a jugful! He's as welcome as the flowers in spring—the stuff he delivers goes straight to first base every time. People would almost rather miss a meal than miss the mail. As for leaving a letter around *unopened*—any kind of a letter—well, try it yourself sometime. It just can't be done!

DOESN'T MATTER WHAT'S IN IT. If somebody has written or printed something and taken the trouble to put a stamp on it and send it to *you*—you're going to find out *what* it is! You just can't help yourself. Human nature, brother, human nature. We're all built the same.

PEOPLE DON'T EXPECT A LEGACY or a love letter or an invitation to a free chicken dinner in every mail. But they're not taking any chance of *missing* anything! Maybe there's a cheer-up note from a friend. Or im-

(PAGE 2)

Printers! Make use of this clever folder, designed by John Averill. Write for copy permission. Electros of cover, \$4.00, postpaid. Send check with order.—THE INLAND PRINTER.

portant news of the trade. Or an order for some *business*. Or maybe—listen to this—maybe there's a message from *you*, telling about *your* business! Do you think they'll see it? You know darn tootin' well they will!

●OUT WILL IT MAKE ANY IMPRESSION on 'em? Will these prospects of yours really give a little thought to your message? Will it please their eyes—appeal to their emotions? In a word, will it *sell* you and your merchandise and services? Ah, now we're getting down to brass tacks! We're past the front door—and into the prospect's hands—and now it's entirely up to you—and us! Yessir, you and us!

●WHAT DO YOU MEAN "US"? you ask. Well, we'll tell you. We're *printers*. Not just ordinary printers—the kind who will slap a conglomeration of type on the press and wham out a job any-old-which-way. No! Because, in the long run, *that* kind of work actually *loses* business for the customer. It's *bad* business for all concerned . . . but let us tell you how *we* go about this important job of doing a good selling job for you.

●THE POINT IS, WE MAKE IT look important! Enthusiastically, we take your advertising message and put it into smart, modern type. A sparkling, *readable* type—shrewdly displayed to catch the eye and hold it. And we use good paper stock, and first-class ink. Our presses, too, are up-to-the-minute—designed to turn out *high-quality* work in the shortest possible time—and with greatest *economy*. Organized to give you *satisfaction*—at prices that won't hurt your pocketbook—that's us!

●OS—AND THE U. S. MAILS! There's a combination for you! Right now is the time for all good men to come to the aid of their businesses! We're plugging *ours*—this folder is an example of our method. It got *your* attention, didn't it? You can get your prospects' attention in the same way!

THE PROGRESS PRINTING CO.

321 WALTON AVENUE, FAIRVIEW

PHONE MAIN 123

★ Editorial

Production Standards Needed

THE EFFORTS in this country to effect stabilization of printing prices, and the activities of British printers in better costing and in comprehensive production records, are indicative of the importance attached to more uniformity and consistency in printing prices on both sides of the water. There appears to be unanimity of opinion that personal judgment of the estimator is the greatest weakness in estimating and the most important cause of varying prices. What an estimator *thinks* a job of printing should cost is no assurance of what *experience and best practice show it costs*. For two generations the industry, both at home and abroad, has been striving, not without some show of success, to get away from the vagaries of personal judgment in estimating and to determine *measurements* of operations carried on under experience's approved practices which could be used as *averages*, if not *standards* of production. Many minds have worked on this. Many more will have to wrestle with the problem before it is solved.

As the economic picture has grown more complex, and improved machines and equipment have been introduced, disparity in prices seems to continue as intolerable as ever. Printers are at least partly right in laying much of this to lack of understanding of costs and methods of estimating, as well as to personal judgment. Nor have uniform costs very greatly improved estimates, for the reason that individual printers have different methods of arriving at the time required for an operation or have varying judgments of the amount of production turned out in a given unit of time.

Despite advancement in knowledge of costs and principles of estimating, and skill in applying them in practical estimating, there still remains lacking an important factor—*standards* of production in each of the various operations. The industry needs and wants production records based on engineers' studies in which estimators may have confidence—measured data on "the one best way of doing an operation." Such a scientific compilation, used in connection with sound knowledge of what an hour's operation costs, will have an immediate effect on prices in all plants where there is a conscientious endeavor to charge prices that yield actual profit.

The Conquering Lead Soldiers

A FRENCH PHILOSOPHER is credited with saying: "With twenty-six leaden soldiers I can conquer the world." As the Star of Empire westward took its way a hundred years ago, pioneer printer-publishers with "lead soldiers" in their type cases followed the trails of trade and conquest of country "to build local consciousness and solidarity." Not only were they the press agents of the new communities, but surplus copies of their newspapers were mailed "back East" to entice new settlers with glowing accounts of fertility of fields, beauty of scenery, clemency of climate, and potentialities of natural resources and other advantages and possibilities.

This and the influence of these pioneer printer-publishers on the development of the Middle West was recently pointed out in a broadcast by Douglas C. McMurtrie, whose historical writings in *THE INLAND PRINTER* are so favorably known to its readers. The great North West Territory, much of its vastness unexplored, inhabited by Indians and traveled mostly by traders, embraced the country from which the six states of Ohio, Indiana, Illinois, Michigan, Wisconsin, and Minnesota were later carved.

Nature provided two great waterways from the East into this wilderness. One, the southern route, came down the broad stretches of the Ohio River, skirting the shores of old Kentucky, then an important western county of Virginia. It was the first to be used by the streams of immigrants who forsook their eastern homes to settle the new country. The other, the northern route, which after the completion of the Erie Canal a quarter of a century later became popular for New Englanders and York staters, was the Great Lakes which received the streams of immigrants at Buffalo.

When the Revolutionary War closed and the English relinquished the territory, Kentucky was the first to fill with the hardy pioneers who poured through the gaps in the mountains and floated down the Ohio. Lexington soon became an important place. Here John Bradford, a surveyor and leading citizen, and his brother, founded the *Kentucky Gazette*, about five years before the adoption of the Federal constitution.

Stopping at Lexington only long enough to look over the opportunities of the new West, William Maxwell, printer, finally selected Cincinnati, a mere military post, as the place for "deploying his lead soldiers" and founded the *Sentinel of the Northwest Territory*. From the Lexington office of the Bradfords also came Elihu Stout, printer, who struck across the river and up the Wabash to Vincennes to establish the *Indiana Gazette*. Joseph Charles, an Irish printer of Philadelphia, trekked across the mountains of Pennsylvania, floated down the Ohio, and sought opportunity to ply his trade in Lexington. Later he moved to Louisville and finally to St. Louis where he founded the *Missouri Gazette*. When the governor of the newly carved Illinois needed territorial laws printed, he sent then to his Kentucky printer-friend, Matthew Duncan, who immediately followed up his advantage by moving his press across the river to the old French post, Kaskaskia, to become the "official printer" of Illinois and to establish the *Illinois Herald*. Thus Lexington became the point of radiation of printers into the territory adjacent to the southern route and as such becomes an important shrine in American printerdom.

Meanwhile, nine years after the Bradfords had set up their press, a printer by the name of John McCall stopped at Detroit on the northern route and established a shop. Thirty years elapsed before travel along the northern route became intensive. Finally in 1832, John Calhoun founded the *Chicago Democrat*. Radiating from this point, printers began scattering westward and northwestward to establish the *Green Bay*

Intelligencer, the *Minnesota Pioneer* and nearly two score of printing offices and newspapers during the next twenty years. Chicago, like Lexington, became important as an early shrine. Other radiating points like Lexington and Chicago wielded their influence as the frontier was pushed back. Verily, the "twenty-six leaden soldiers" not only conquered but built a vast empire! What a power printing has!

Is the A. I. G. A. Representative?

WE RAISE the question expressed in the above title after reading and reflecting on an editorial comment appearing in the latest number of *Direct Advertising*, that excellent publication issued quarterly by Brad Stephens for the Paper Makers Advertising Club. He uses the title, "What's the Matter With Illinois?" though his comments are not directed against the state which now encompasses the largest printing center in the world. Rather, or at least so we take it, Brad Stephens is questioning the selections made for, and included in, the exhibit of commercial printing now touring the country under the auspices of the American Institute of Graphic Arts.

Mr. Stephens raises the point that there are but nine specimens from "this great printing and advertising state" in the exhibit, whereas New York has forty-eight exhibitors. "The inferences we draw from the statistics of the show," he states, "are no doubt somewhat misleading. They serve, however, to bring out the fact that the work the Institute is now doing to improve the character of our printing is not known or appreciated as thoroughly as it should be." We agree with him completely when he says "the Commercial Printing Show merits the support of all advertisers of worthwhile products, and of every artist, printer, and fine paper manufacturer."

The statistics of the show, as mentioned by Brad Stephens, are: "But sixteen states were represented in the exhibition, most of them with only one exhibitor. Those with more were California 7, Illinois 9, Massachusetts 12, Michigan 2, New Jersey 5, New York 48, Ohio 3, Pennsylvania 6, Virginia 2." This, of course, gives no indication or comparison of the number of pieces submitted from each of the centers mentioned.

All that, however, is but incidental. We raise the question as to whether the American Institute of Graphic Arts is really a representative national institution, as the name would lead one to believe, or whether it is merely a local body reflecting solely the aims and interests of a local group. Appeals for support of the Institute are made throughout the country, yet no benefits accrue to those outside the immediate territory of New York. Affairs of the Institute are centered in the hands of the few located in the headquarters city, those at a distance having no voice, and whatever meetings are held can be attended only by those within immediate reach of New York. Parenthetically, we might add that these are all contributing reasons for the formation some years back of the Society of Typographic Arts in Chicago, which makes no claims to being other than a local institution.

We have long advocated the need of a good national institute devoted to raising the standards of the graphic arts, and we are still of the opinion there is a place for such an institution. But it should be on a national basis, its activities of national interest, its controlling board representative of the entire country, and its committees and juries should be representative and not confined to one locality. Such a body would be a real American Institute, and we firmly believe it would gain the support and approval of many out over the country who now see no real reason why they should join or cooperate with an organization so definitely and decidedly localized.

Attractive Wages and Labor Supply

AT THE TOP of the list of twenty-five leading industries, news and magazine printing stands with average hourly earnings at 87.2 cents. Fourth in the list is book and job printing with average hourly earnings of 73.1 cents. In the classification of weekly earnings—dollars a week—the two groups of printers stand near the top of the list, news and magazine printing being in second place with an average of \$34.07, while book and job printing, with an average of \$30.43, is in third place. The figures are from a recent compilation of the National Industrial Conference Board.

Since the purchasing power of weekly earnings, according to the compilation, is 5.6 per cent higher than the average for 1929, while the average work-week is 14.5 per cent shorter than in 1929, the current purchasing power of the present printing wages is higher than in 1929, the actual weekly *money earnings* having advanced more rapidly than the cost of living. For the individual employe this is an excellent situation so long as it can be maintained. And because his additional purchasing power has a direct reflection in generally increased business volume, the situation is good also for business in general.

The shortening of the average work-week from 48.3 hours in 1929 to 41.3 in 1936, however, has created another problem, the seriousness of which the industry is about to realize. A large number of men and women who were idle have been reabsorbed into the industry, thus bringing the printing trades almost to the point of complete assimilation of the available supply of trained men. The extent to which this is true for the printing industry is generally corroborated by the facts existing in the twenty-five industries which contributed to the conference board's compilation.

In 1929 the labor requirement was 8,767,000 wage earners working 48.3 hours a week. In 1936 it was 7,630,000 wage earners working 38.8 hours a week. To reach the 1929 production total with the 1936 work-week would require 8,738,000 wage earners, an increase over the 1936 force of approximately 1,108,000.

There are grave doubts that any such percentage of surplus labor, unemployed, exists in the printing industry. If the number of workers now employed is from 87 to 95 per cent of the average number employed in 1929 and the production volume is up to the 87.3 per cent production level, we are bound to find the industry very short-handed before many more months. It would seem that the attractive wages which the printing industry offers in both groups would induce men and women with the necessary capabilities and aptitudes to enter for the required training. That they are not doing so to the necessary degree is largely the fault of employers, many of whom seem not convinced that labor shortage "can happen to us." It may cost them dearly to learn.

I p Brevities



Tersely told news items and bits of information gathered from all over the world, selected, for their value or interest to our readers

Now It's "Double Deckle"!

• "Double Deckle" is the name given a new idea in paper, the main feature of the sheet being two deckles, one of one color at the edge of the sheet, the other of a second color about a quarter of an inch in from the edge, creating not only a double deckle but a quarter-inch color band at the sheet's edge for decorative purposes. The new paper is demonstrated in a new portfolio, wherein are also displayed duplex colors, a chainless laid formation, and a series of shades in keeping with modern styles and trends.

Paper From Straw

• A new sulphate process utilizes cereal straws for making pulp which is suitable for book and wrapping papers, according to the National Bureau of Standards. The strength in the purified fibers is said to be preserved by using less drastic treatments than those usually given to woods. Furthermore, it is estimated that the time and chemicals needed for cooking the straw are less, the yield is the same or less, but the bleach consumption is greater. Oat straw produces paper of the greatest strength, but is most difficult to bleach. Rye produces the most brittle paper but is easiest to bleach. Wheat straw is intermediate. (Make ours rye!)

Their First Hundred Years

• Weathering all of the great crises of the nation, 280 newspapers in the United States have lived to celebrate their one-hundredth anniversaries, according to Prof. William A. Dill, University of Kansas. Of the total 102 are daily newspapers, 163 are weeklies, the others being periodicals issued less frequently. Two of them are printed in German, one in French, and the remainder in English. Daily and weekly newspapers in this country have grown from a total of 1,580 in 1835 to 20,679 in 1935.

Lino Operator Becomes President

• The acting president of Spain is Senor Martinez Barrio. He had been speaker of the Cortes and when that body deposed the president, by virtue of the constitution Senor Barrio automatically became acting president. He was educated in an elementary school, became a butcher's boy, and then entered the printing industry, eventually becoming a linotype operator. He is fifty-one years old.

Universal, the All-Use Metal

• According to the annual report of the Public Printer, the formula for a single metal for all uses in the Government printing plant adopted a year ago is a complete success. It is used on all type- and slug-casting machines and for making stereotypes. As a result of the successful

use of the new "Universal" metal, five separate formulas have been dispensed with. The formula for the Universal metal is: Six per cent tin, 12 per cent antimony, and 82 per cent lead. Ten million pounds of metal were brought to this standard by the United States Government printing office during the year.

Crazy Statistics

• A freak statistician, who frequently writes the editor of a metropolitan newspaper, noticing that the paper publishes an average of six letters from the "vox populi" each day, reminded the editor that if each of the paper's 2,115,000 subscribers were to write a letter to the editor simultaneously at that rate, it would require 1,137 years to publish them all, the last one appearing in the year A.D. 3073. The lot would weigh sixty tons, the postage would be approximately \$60,000 and it would require one clerk reading constantly 48 hours a week for fourteen years to read them all.

Another Sales-Tax K. O.

• In the case of the Washington Printing and Binding Company *versus* The State of Washington, Superior Judge Wilson, in rendering his decision against the state's collection of taxes on printing and binding, held that such jobs of work do not represent "sale of tangible property," and are therefore not subject to the state retail sales tax. The plaintiff obtained a verdict for refund of \$212.72.

Printing-Ink Industry Growing

• The printing-ink industry, embracing establishments engaged primarily in the manufacture of printing inks, including lithographic inks and "base ink," according to the United States Census of Manufactures, employed in 1935 2,370 persons, exclusive of salaried officers and employees, an increase of 13.2 per cent over 1933. The total wages were \$3,233,728, a 21.4 per cent increase over the wages for 1933. The total value of the products in the industry in 1935 was \$34,534,951, an increase of 32 per cent over the 1933 volume. The amount of printing ink produced was 148,913,601 pounds.

New Paper-Testing Standards

• Because of the constantly increasing use of zinc and titanium pigments as opacifying agents in paper, new standards for their use have been announced as the result of recent tests by the Technical Association of the pulp and paper industry. Because of their high opacity and brightness these pigments are used mainly in writing papers, although they are relatively of higher cost than other fillers. New methods for testing weight, thickness, and bulk have also been made standard for the benefit of paper users.

Printer Must Use Imprint

• Last month in Sydney, New South Wales, several men were fined for selling a publication which did not bear any printer's imprint. Under the law of that country, every person who prints any paper or book, either to be sold or given away, must place his imprint on the same, showing the name and address, under penalty of \$100 for each copy printed, the maximum fine being \$2,500. Exceptions are proofs, business cards, letterheads, checks, and certain other stationery.

Government Buys Printing Outside

• The Social Security Board awarded the contract for printing the 40,000,000 registration forms and account number cards to an Ohio printing plant. Big as the Government Printing Office at Washington is, it cannot handle emergency peak loads like the above and still take care of the tremendous amount of routine printing originating in the Government departments. Printers throughout the country, as taxpayers, will welcome this recognition of the great commercial printing business.

Note—Orders have been issued to the effect that all Government printing is to be centralized in the G. P. O. at Washington.

Magazine First Editions

• The disposition of the gambler seems inherent in a lot of people, else there would not be those who collect first editions of popular magazines. Unconfirmed rumor has it that a first edition of *Esquire* is worth \$3,500; a first of the new *Life*, \$10. The list might be continued with a *Fortune* worth \$50; a *Liberty* at \$100; *Time* at \$500. It is said that some collectors have laid in a supply of *Literary Digests* for the last half of 1936, hoping that they can "make a killing" in the campaign twenty-five or thirty years hence.

No Broken Words

• In 1825 Didot and Son, of Paris, printed the *Manuel Pratique et Abrégé de la Typographie Française* without a single broken word throughout the entire book. It might be noted in passing that the same record is held by "Type Lore," written by the editor of *THE INLAND PRINTER*. A broken word, of course, is one that is hyphenated at the end of a line, part of it being carried to the line below.

Lead Will Be Cheaper?

• Deposits of lead, estimated to contain 3,000,000 tons of the stuff that type is made of, have just been discovered near Lake Balkhash, Russia. The fact that the deposits are near the Karaganda-Balkhash railway and a new smelting furnace, it is said, will bring vast quantities of the metal into the market, to be used either for type or bullets.

★ TWO

TYPES ★



EMPIRE

NOW AVAILABLE

A tall "thick and thin" capital that will add a different touch to many kinds of advertising and printing. ATF Branches can fill your order now for any or all of its five sizes. Ask your ATF Salesman.



ONYX



The compressed blackface with a usable, legible, lowercase and clean-printing hairlines and serifs. Six sizes, 30 to 96 point, are scheduled for completion

APRIL FIRST

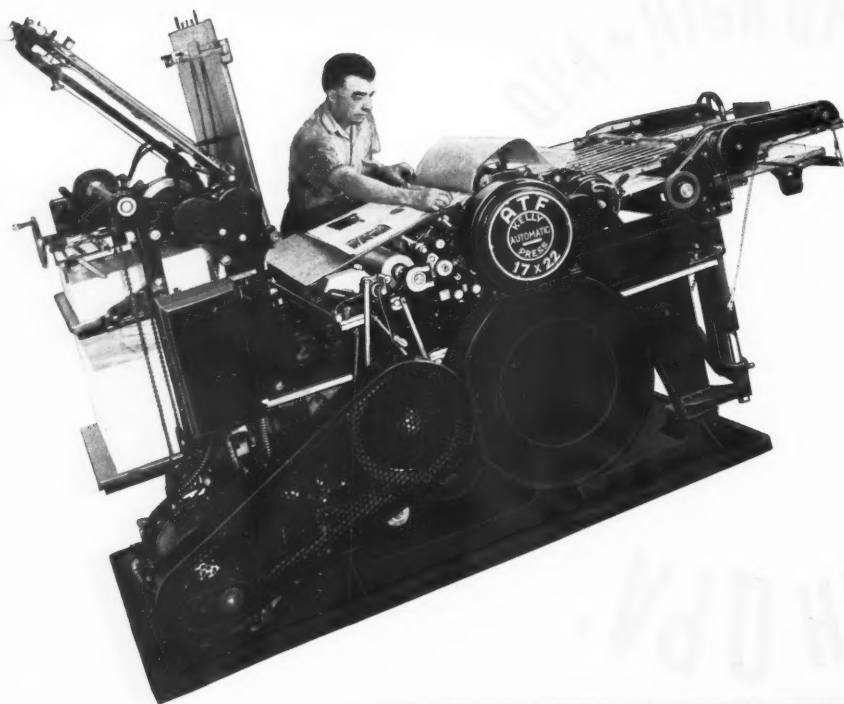
...and more to come

● You'll want both of these faces . . . want them because they're well-designed, well-cut versions of the compressed letters now in demand . . . because they're foundry cast in clean-printing, long wearing metal . . . because they'll give you both typographic and printing quality at nominal cost. ● It will pay you to watch for the new ATF faces—to buy ATF type. Then you will get both outstanding design and "the best type made" at a cost averaging only 70 cents per pound.

AMERICAN TYPE FOUNDERS

Branches and Selling Agents in 25 Cities

200 ELMORA AVENUE • ELIZABETH, N. J.



... LOW ON SHUT-DOWN TIME

● That's what makes ATF's new 17x22 Kelly a wise investment. Free access to both form and cylinder reduces makeready time to a minimum. Change to a new pile in 20 seconds. Adjust side register without stopping. Automatic lubrication shortens "oiling up" time. Automatic lowering delivery, handy controls and many other features reduce costly shut-down time and increase your press profits. Ask your ATF Salesman for details.

★QPA means Quality Production Average...the average hourly production of well-printed sheets you can expect *and get* from a press. QPA is the true measure of press profit possibilities. ATF's 17x22 has a High QPA.

FREE Illustrated literature for plant owners and pressmen...No cost or obligation. Write your nearest ATF Branch.

● The New ATF 17x22 Kelly is powered by a KIMBLE MOTOR...the only motor designed exclusively for use in the graphic arts.

AMERICAN TYPE FOUNDERS

200 ELMORA AVENUE • ELIZABETH, NEW JERSEY

Specimen Review

BY J. L. FRAZIER

Items submitted for comment in these pages must be sent flat, not rolled or folded, and must be plainly marked "For Criticism." Review of specimens cannot be made by mail

HARRY E. KINZIE, of Tulsa, Oklahoma.—Specimens submitted by you are smart and striking—a result of sane modern layout and the use of up-to-date types which are not only fresh and characterful but altogether in keeping. For the benefit of other readers, the evidence is presented in the adjoining two columns. Our only suggestion for improvement applies to but one piece—the Rexall letterhead (not shown) on which the rules in red are either too thick or their color is too strong.

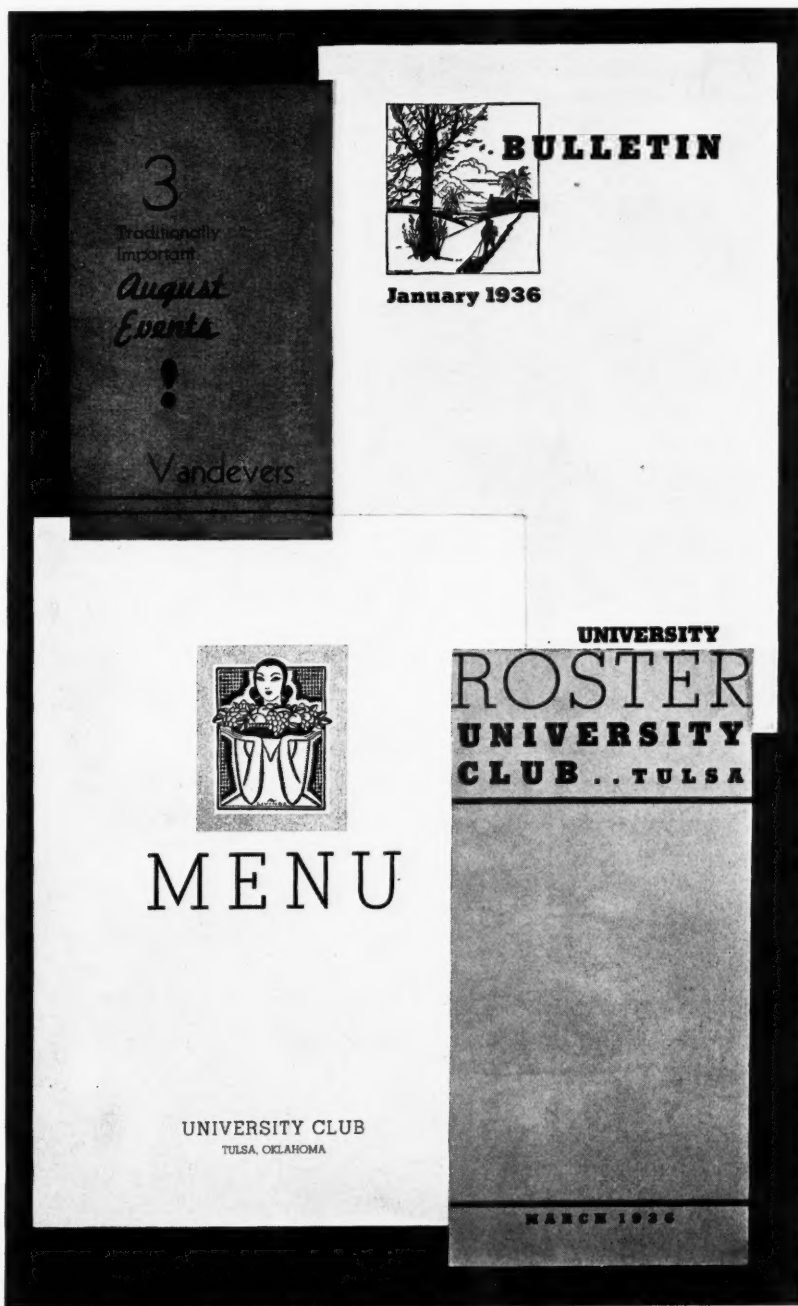
THE EDITOR is indebted to the Printing Industry Craftsmen of Australia for a very beautiful keepsake—a small case-bound volume with text, "Concerning a Figurehead," by Ben Fryer, a zealous champion of Australian craftsmanship. Blue cloth over the hinge is darker than the blue paper on the sides. With text in the beautiful linotype Baskerville, and wide margins in accord with the finest English manner, the inside of the book is a credit to each and every one having had a hand in turning it out. This reviewer is flattered at being remembered with a copy.

MARSHALL & BRUCE COMPANY, of Nashville, Tennessee.—Among the most impressive of printers' advertising recently received is your booklet "Increased Pulling Power for Your Advertising." It features plastic binding, and is most pleasingly put together by that method. It demonstrates on the cover a process of varnishing, which is very popular, and deservedly so, today. Typography throughout, in one of the light square-serif faces, is excellent; and the display, in extra bold of the same style, creates pleasing contrast. It is something you may well be proud of.

LINOTYPE COMPOSITION COMPANY, of Baltimore, Maryland.—Your mailing card, on the back of a Government postal, entitled "Climbing Steadily" is excellently arranged, and the graph, with the line in red showing the extent of the increase in your sales, adds impressiveness. There is but one fault, in our opinion, with the piece. It is the use of the light-tone sans-serif for the text matter while the display is set in bold roman. The red ink could have been brighter—but in view of the excellence of the work otherwise it is being almost too critical to mention it.

A CLEVER USE of stock is seen in a folder issued by Cushman's Sons, Incorporated, Chicago. Two sheets are employed to produce the effect of a French fold. The largest sheet, 10 by 13, is of double-tone stock, bright blue on one side, white on the other. Against the blue side is placed the second sheet, 9 by 12, which contains the printed matter, blue on white. These two sheets are then folded together—a double fold—which gives an effect of a blue border on the white pages, and a different "feel" to the whole job. Very effective.

JOHN AVERILL, of Chicago.—The card you designed, announcing the birth of your daughter, is very amusing. We like it for its simplicity—plain white stock, 6¾ by 6½, with illustration



Noteworthy work by Harry E. Kinzie, of Tulsa, Oklahoma, embodying unusually effective colors and papers. The roster booklet, for example, is in black and deep mulberry on warm gray stock

★

ARKIN LOGOSET TYPE

This new streamlined typesetting is
easier to read; it speeds the eye
to its destination... It gives
you better quality at
lower cost.

A7

ARKIN TYPOGRAPHERS, Inc.
TELEPHONE SUPERIOR 4497-8-9
160 EAST ILLINOIS STREET • CHICAGO

Cover of 8½ by 11 specimen folder; black on white stock, red ornament



Blotter, unique in design and size, 8 by 5; type black, light yellow panel

AS MUCH ALIKE AS . . .

TWO PEAS

We wish to call your attention to 20TH CENTURY—a new Monotype Sans Serif
type duplicating foundry. We have the medium, demibold and bold sizes
from 6 to 48 point with their italics. Small sizes can be set on the keyboard
while the larger sizes are Thompson cast with hard metal for hand composition.

A-1 COMPOSITION COMPANY
TELEPHONE CENTRAL 3175 • 311 WEST WACKER DRIVE • CHICAGO

Type black, spots green; another effective card in a very clever series

printed in black—and we also like it because it represents your distinctive style of artwork at its best. The subject ought to give anyone a chuckle: a proud rooster, a clucking hen, a surprised dachshund, all grouped about a little chick that has just emerged from the shell. "John, Anna Marie, and Luther Averill introduce Elizabeth." The sketch needs to be seen to be appreciated.

OTTMAR MERCENTHALER SCHOOL OF PRINTING, of Baltimore, Maryland.—The completely traditional piece of work, reflecting the advanced standards, is so unusual today as to have decided merit in attracting attention. "Invocation," a wall card designed and printed by student Francis X. Harrigan, is a beautiful piece of work done in one of the grandest type faces of all time—that of the immortal Jensen, in this particular instance, Cloister. If we were to make any criticism it would be that the type is just a bit crowded by the rules—although to carry out the idea, there should not be much more space around the panels than there is now.

THE ADVOCATE ANNUAL, Hobart, Tasmania.—Congratulations upon your most recent end-of-the-year special issue. Typography is improved over former years and presswork, commendable as heretofore, obviously has brought out just about all there was in the photographs. The cover in full color, featuring a bathing girl in large size against a beach scene much smaller in proportion, with the lines of the title in three-dimension square-serif letters arranged on a slant, is highly effective. We wish some of our own publishers would see the advantage of such annual issues to promote their particular territories and build prestige for themselves.

COWAN, of Bridgeton, New Jersey.—Cumberland Hotel menu covers, one for each season, are the smartest we have ever seen, and we've seen many. Illustrations in each instance are in keeping with the time of year—flowers featuring those for spring and summer, a branch of oak leaves for fall, and a snow-encrusted boat tied up at a wharf for winter. The cover for spring is printed in deep green and gold bronze on light green paper; for summer, deep green and yellow-orange on yellow; for fall, deep brown, red, and soft orange on salmon stock; for winter, deep blue on white on a soft medium blue. Layout and typography, as well as presswork, are of the highest order.

AUGSBURG PUBLISHING HOUSE, of Minneapolis, Minnesota.—The issue of "Christmas—an American Annual of Christmas Literature and Art" fully maintains the high standards you have set for previous issues, in fact, we are somewhat inclined to feel it even surpasses the previous standard. The color effects are excellent, giving the necessary brilliancy where needed and yet re-

taining the softness of tones in other parts, which adds so much to the artistic effects. With the exception of eight letterpress pages, these carrying type matter and four-color process illustrations, the book is printed by offset, type and illustrations in color being exceptionally well done.

C. PARKER LORING, of Auburn, Maine.—"Information, Please" is a remarkably clean planographed booklet giving information about your city—most helpful to a stranger and, in some respects, to residents. Indeed, we have seldom seen half-tone work done better by that method even though, as is manifest, you had a good start in most instances with contrasty, sharp photography. It is only because the second color (green) used for bands and borders does not in some places lay on well that adverse criticism may be made, although as a rule we dislike booklets bound at the top instead of at the left side as is customary. It is more convenient to open a booklet from right to left than from bottom to top.

HOWARD N. KING, of York, Pennsylvania.—As usual, you've "gone to town" with another fine typographic job—the "Ladies Night Christmas Party" souvenir program for the York Club of Printing House Craftsmen. That 6½ by 9½ booklet, plastic-bound, is beautifully designed and printed in black, red, and green; and your striking use of a "pearl-coated" novelty stock throughout certainly rings the bell. Covers and text pages are double-folded back on themselves—and considerable weight is achieved in the covers by means of board stiffeners between the double stock. Good stunt. Among contributors to the excellence of the job were the Maple Press Company, which printed the covers, and the York Printing Company, which handled the presswork on the inside pages.

THE PRESS OF H. N. CORNAY, of New Orleans, Louisiana.—"Distinguished Printing" makes a smart and impressive blotter. On a gray background, near the top, the word "Distinguished" appears in white in a distinctive lettered script, which extends from the very edge of the stock on the left to near the right, with the serif of the "d" continuing outward and running off at the right side. "Printing," in three-inch condensed bold modern lettering, appears in black at lower and right-hand edges with a band of alternating white and red lines running through (behind) the letters and bleeding off the sides. The name of the company and the address appear in the space left open on the left of "Printing." A very forceful layout—decidedly flashy. With its brief copy it goes over with a bang!

H. W. MATTHEWS, of Aurora, Illinois.—Sincerest compliments on *The East High Auroran*. In the first place, types used are attractive, and

makeup is well ordered and balanced. In fact, our only criticism applies to the crowding of the lines of the streamer headlines on page 1. More air around these would do wonders. It is interesting to see a paper this size—four pages, five columns across—altogether hand-set, even to the text matter. However, it is fine experience for the pupils in your school, and it is really amazing how well spaced the lines are. In fact, we have seen newspapers printed, where all equipment is available, which have been less satisfactory. As to presswork, it is our opinion that improvement would result if less ink and more impression were used.

FRANK C. RAUCHENSTEIN COMPANY, of St. Louis, Missouri.—Your folder, on the second page of which is glued a die-cut card, printed from rubber plates, reflects modern layout and typography of the first order. The general effect is most impressive. Personally, we think the cover design—bled off on the left side and featuring a reverse plate with the title lines showing white (stock)—is too low. This effect could be overcome by increasing the depth of the reverse color panel, allowing more space above the lettering, and more between the lines. The color harmony—brown and a very delicate blue-gray—is exquisite and most unusual. The die-cut card itself, affixed as a sample, is remarkably impressive, though the purple color seems too dark. The text page, "From Rubber," though simply arranged, is effective.

FRANK B. MCCURDY, of Houston, Texas.—Your 1936-1937 greetings bring one of the most unusual pieces of illustrative reproduction we have seen in a long time. It's a remarkable specimen of platemaking and printing—the thermographing, too, is exceptional. This piece, 11 by 14 inches, shows a four-color process reproduction of a mural done in wool in nineteen colors of yarn—an attractive and homey little cottage with a brick path leading up to it and with flowers on both sides of the path. The effect of the yarn is retained wonderfully well, in places standing out almost as naturally as in the original, and the effect of the thermographing adds greatly, giving the raised effect and uneven surface of the yarn. Congratulations to Miss Benjie Smith, who worked the original, to the Southwestern Engraving Company, who made the four-color process plates, and to you, for the printing and thermographing.

CLOVIS B. JOHNSON, of Wichita, Kansas.—Your folder, "The Art of Angling," which is likewise your Christmas greeting, is very attractive, although we would have preferred to see the borders less prominent, especially on the front page where they rather detract from the distinguished illustration and the refined and delicate typography. The orange-yellow used for these borders is, furthermore, rather dull and lacking in luster, but even this would not be a handicap if only the inner panel were used. You can see for yourself how effective it

would be, by masking off the outer panel. The improvements which have been brought about in the manufacture of proof presses could hardly be more effectively demonstrated, since you state the work was done on the proof press of a well known manufacturer, featuring precision. To all appearances it gives the impression of a well printed piece, following make-ready reasonably well done.

PRINTERS LIMITED, of Rosebery, Sydney, New South Wales.—The cut-out desk calendar, with the last three months of 1936 and the first three months of 1937, is an attractive specimen and should prove useful on any business-man's desk. The lower part of the calendar, 4¾ by 4¾ inches, has a black border, the calendar being printed in black and green on gold background, with a single-line quotation in gold above the calendar and the firm name in gold in one line across the bottom. The upper part, above the calendar, is cut out, this representing a knight in armor on his charger, printed in somewhat of a tapestry effect in gold, red, black, and gray. The whole stands just about eight inches high, and is on heavy board with easel back. On the back are printed important events, such as public holidays and test matches between England and Australia. A useful and effective piece of advertising.

EDWARD ALONZO MILLER, Marchbanks Press, of New York City.—Beautiful is hardly a strong enough word to express what we think of the floral calendar received from you. Exquisite may be more expressive, and it is that, in every sense of the word—more artistic, less commercial, than any printer's calendar we ever




MISS **GRETTA GAYLORD** has just returned from a year's work with outstanding printers and advertising specialists in London, Paris, Stockholm, Moscow and Vienna.

CHRYSLER PRINTING COMPANY, Inc., have now secured her services as a consultant in typography and advertising for the convenience of their present clients and their clients-to-be.

YOU WILL FIND IT PROFITABLE TO call her to plan and create the design, layout and copy of your printing and advertising. There is no additional charge for this valuable service.

CHRYSLER PRINTING CO., Inc.
238 EAST 44th ST. NEW YORK TEL. MU 2-3456

Printers who offer creative service couldn't do so in a manner much more effective than Chrysler's, demonstrated in mailing card above. Stock cream-color, 6¼ by 4½; type dark brown; illustration green



TYPE

Printing is roughly 500 years old. The basis of it is moveable type. The past 25 years have seen a tremendous outpouring of type designs, which few other quarter centuries could equal in number. You will find the best advertising type designs of all these available to you here.

THE HARRY BAIRD CORPORATION
417 N. STATE STREET, CHICAGO
PHONE WHITEHALL 4347

A Government postal card, simple as it is to prepare and mail, can be highly effective. This one-color card (black) makes a good impression



SPARKLING COLOR

New A. T. C. Process Gives You Color at Small Cost.

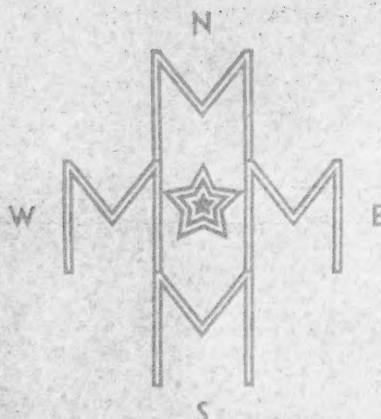
NOW, by a revolutionary process, exclusive with Akron Typesetting Co. in Akron, you can "dress up" your typography with color at unbelievable low cost for plates. After many days of experimenting, Akron Type found that these plates can be used successfully with engravings, as shown in the illustration. They print in accurate register, even texture, last indefinitely, and most important they cost you LESS.

Akron Type is proud and happy to be pioneers of better typography. Our improved layouts, brand new type faces and perfected color plates all make for the best in typographical service and we want our friends to expect nothing less. Remember A. T. C. typography ALWAYS gets readers.

The color on this double page spread was printed entirely by A. T. C. color plates
© It is an accepted fact that sparkling color does wonders for typography. Copy that otherwise might be overlooked is immediately read when splashed with color.

Center spread of the Akron (Ohio) Typesetting Company's 6 by 9 house-organ, Type Talks. Type is black; second color blue-green. Impressive type handling here—a selling feature that has plenty of customer appeal

A FESTIVAL OF
NINE LESSONS AND CAROLS
IN KING'S COLLEGE CHAPEL
CAMBRIDGE · ENGLAND
ON CHRISTMAS E



HOWSON
TAYLOR
MASTER
POTTER



SCHOOL OF PRINTING
PRIZE DISTRIBUTION
18 NOVEMBER 1936

The virtues of dignity in design and typographic treatment are admirably illustrated in these specimens from the Birmingham School of Arts and Crafts, Birmingham, England. The "Festival" piece at the top is printed black on gray antique stock, yet has charm because of good type and ornament

remember having seen. Each sheet, one for each month, carries a drawing of a flower, hand colored, or stenciled, in as many as eight colors, the drawings being by Lucina Smith Wakefield. In size 10 by 15 inches, on heavy buff stock, deckled at the bottom, tied at top with cord to match the paper, this calendar is worthy of a place wherever beauty is appreciated. The calendar part, covering slightly over the lower half of the sheet, is simplicity itself, adding to the attractiveness of the whole, with no dividing rules to detract from the legibility. Our congratulations, the heartiest possible, go to you and the others upon this calendar's production.

A SOMEWHAT NOVEL and attention-compelling piece, making an appeal to advertisers, has been received from the comic weekly known as "Puck," which is distributed through the Hearst Sunday newspapers. It's a broadside on heavy stock, 18 by 22 inches in size (opened out) and folded twice to 9 by 11 inches, the first page, folded, carrying the words, "The Man Who Should Know." In the center of the page is a polished steel mirror, mounted with a frame of heavy card in deep purple and with border and wording in light blue. Opening up the first fold we get the continuation of the wording, "the Importance of Makeup and Who Needs to Know That . . ." Then on the final spread we read "the All-Star Cast Offers a Makeup for Advertisers." At the top of the open spread is a cartoon made up of six characters from the comics, each carrying a round box with a letter of the word "Makeup." A cartoon strip of the comic characters runs across the bottom of the spread. Mighty effective for capturing the attention.

BEBOUT & DOWNS, INCORPORATED, of Cleveland, Ohio.—The work you submit is excellent in every way, one or two pieces being particularly impressive. The inner pages of the booklet, "When You Plan for Christmas," are especially good as a result of the odd shape of the cuts and their layout in relation to each other. To explain it would be difficult, and it would take up a lot of space, yet any printer would profit from an examination of this job. Another interesting specimen is the Christmas folder, the outside fold of which is green and bears, in addition to the words "Merry Christmas," a line drawing of a candle. Where the flame would be, the green stock is die-cut so that, with red paper just inside, the proper atmosphere of a burning candle is effectively given. Similarly, the inner page of green stock is die-cut in a panel. On the red stock showing through the panel is a black etching of Hotel Bolton Square. The whole piece is most interesting, and suggests the possibilities of combining two different stocks, not only for novelty but for giving the effect of having been printed with more than one color.

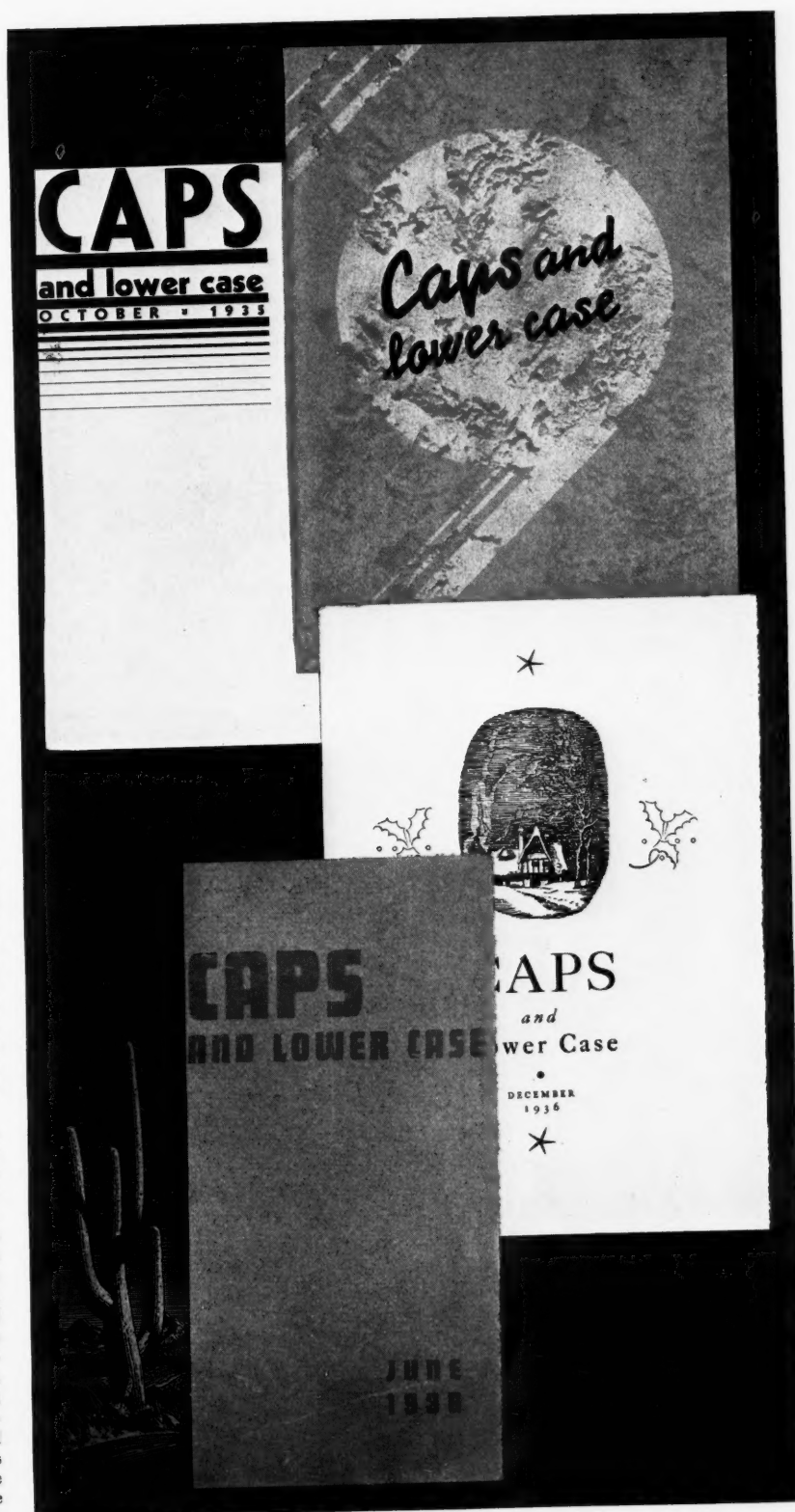
THE HAWTHORN PRESS, Victoria, Australia.—Thank you for the copy of "Internationalism in Typography," the text for which seemingly is an essay by our good friend, Benjamin N. Fryer. Employing what is perhaps the best version of the noble Caslon face, and printed on a very heavy linen-finish stock, the little booklet has a lot of atmosphere about it, which is highly commendable. However, even though this particular Caslon is one with long descenders, I am sure, if you will consider the pages of text, you will recognize that the addition of one-point leads would be a great help. If, as in the case of Caslon, there is the need of more space between lines than the shoulder provides, certainly leading of type matter as a general rule is a virtue. In connection with the title page, let it be said that the lines of the upper type group are crowded too closely to the ornamental band at the top. In other words, the title is decidedly

subordinated by the prominence of the decorative units. This would have been minimized by more white space at the top and more space between the lines, as already suggested.

HASKELL INSTITUTE, of Lawrence, Kansas.—It is a real pleasure to see a copy of *The Indian Leader*, not only because it is very attractively done, but because this reviewer, on more than one occasion, played baseball against the Haskell school team. The front page of this issue is remarkably impressive. First of all, printed in green and bled off on all sides, there is a half-tone illustration—snow-covered trees in the foreground, a view of one of the school buildings in the background. Over this the type matter is printed in black, the measures of the first column varying to conform to the outline of the large tree on the left; and, while it covers the tree on the right, the type does not overprint the building. The title is in a characterful style, suggesting Indian craftsmanship. In fact, the only thing we do not like about the page is the crowding of the masthead. We would like to see the page set in some face other than the modern bold lettering, and in some other style. However, compared with the work of many other schools, the piece deserves a high rating indeed.

THE ANCHOR PRESS, INCORPORATED, of Columbus, Ohio.—The mount for your 1937 calendar is highly commendable, especially as the linoleum plates for it were cut in your own shop. First, in a panel at the top, against a background of soft medium blue, there is a picture of a fish in various colors at the bottom of the sea. Below this is the copy, "Effective Printing," with an anchor (in reverse) between, and the signatures printed in black over blue. But then comes the catch—and it is an error often made, and a feature which spoils the best of work. This is the calendar pad stitched at the bottom, printed in ugly and old-fashioned types, crowded in every-which-way, and not at all in keeping with the fine quality and characterful appearance of the mount. It is understood, of course, that to set up and print calendar leaves would be costly; but, nevertheless, when one is going after quality-printing orders and is equipped to do quality work it seems that the extra cost for a good, attractive calendar pad, even though home-made, would be justified. In the event of having to purchase such calendars, the purchaser should be on the lookout for those in which faults are at a minimum.

THE CLOISTER PRESS LIMITED, of Heaton Mersey, Manchester.—Sincerest compliments on the book, "Print." Layout and typography throughout are striking and modern, though the old-style roman type has been used. The cover is particularly fine. First of all, printed in gray, is a halftone of a type form which is printed as a band along the right-hand side—bleeding at top, right, and bottom—and which leaves a white band at the left, approximately one-half the width of the halftone. This cover paper is glued on to gray boards, but leaves gray showing for the space of a pica at top and bottom. This gray, being of different value from that in which the halftone is printed, gives a very interesting effect. The title is printed in large and beautiful roman caps in black at the top across both the white panel on the left and the halftone illustration at the right. A feature of the inside pages is the fine handling of the halftones on each left-hand page, showing plant, exterior, and some of the machines. All of these halftones bleed off the page, with text following along from one right-hand page to another in a very readable size of roman, the lines widely spaced. Presswork rounds out the qualities which make this book outstanding.



Since 1931, monthly issues of this many-faceted house-organ, *Caps and lower case*, have been published by Jaggars-Chiles-Stovall, Incorporated, of Dallas, Texas. Each issue is approximately 5 by 7½ inches, and, as was stated in these columns last month, a different type is used in practically every issue. Typography throughout is excellent—just what you'd expect from this distinguished typesetting and typographic house. The format and selection of type faces are under the direction of T. F. Stovall. Design is noteworthy. Variety in cover stocks and colors keeps the eye-appeal fresh

LEVASSEUR TYPOGRAPHIC SERVICE, of Buffalo, New York.—Your own letterhead, in Cartoon, is very impressive and characterful, due to the type being uncommon and not seen on every corner. We also like the arrangement of the letterhead for Ervin Service, Incorporated, although the rapid changes in style of type in this case suggest a lack of unity and harmony, and we do not believe it was necessary to use quite so many styles. The folder for the Isgo Wall Paper Corporation—printed on wall-paper, by the way—is most interesting. However, it is too bad the entire message was not in smaller type and printed in one of the open spaces in the wall-paper pattern, because with the type matter scattered over the page, regardless of the pattern, there is an effect of confusion. The best item is the folder for the Ervin Service organization, which makes ingenious use of the short fold, so that the cover, when closed, appears to have a blue band on the right-hand side, this band, however, being printed on the third page somewhat wider than it appears on the fold. The characterful arrangement of the title, slantwise from the lower right-hand side, adds to the effectiveness of a very creditable piece of work.

STANDARD REGISTER COMPANY, of Dayton, Ohio.—“An Idea Marches On—With a Business Built on Holes” presents not only an interesting and dramatic story, but an excellent specimen of printing—attractive, well planned, and well printed. Because the booklet tells the story of the development of the autographic register—one of the basic principles of which involves the punching of holes in the sheets to control the feeding into and through the register—the introduction of holes, circles, or round dots into the general scheme or design of this book is quite appropriate. The cover, on heavy blue stock, has

★ STYLE ★

is the basis for the success of numberless firms. You cannot afford to overlook this important element in your advertising typography. The Baird touch authenticates the style of your ad. Our 25 years of successful experience can make your sales literature reflect *your style*.

THE HARRY BAIRD ★ CORPORATION ★


417 N. State Street, Chicago, Phone Whitehall 4347

Further demonstration of the “nip” you can put into a Government postal card—if you know how

a row of small round dots printed in aluminum ink up the left-hand side, while the rest of the upper portion has a number of small dots of varying shape representing stars. At the bottom is a number of flags, printed in orange, with sil-

ver spears, and carrying the words “An Idea Marches On”—the whole giving the effect of a parade of marchers carrying flags. The title page carries a drawing of the plant buildings in black and orange, with a row of holes punched at the bottom, and a row of silver dots leading up from these holes at the right-hand side. Inside pages are printed in black and orange.

ADOLF WOERNLE, of Fullerton, Maryland.—Aside from presswork, we can see no great improvement, if any, in the November, 1936, issue of *The Grocers’ Skirmisher* compared with that for January, 1930. Certainly the typography of the text, in the same style of type, represents no improvement; and as for the advertising pages, while those in the more recent issue feature, as is naturally to be expected, more up-to-date types and are on the whole more colorful, the mixtures of inharmonious styles of faces are even more pronounced, though on the whole we must say the advertisements in the later number are more attractive. Between the two covers there is not much choice; both could be improved on. Take the earlier issue: While such a border as is used would now be considered old-fashioned, still it *does* give the page form and body, although suffocating the type matter (which it would not do if the title were opened out somewhat and lowered). It is really too bad these lines were spaced so closely when there is so much open space at the bottom of the page. The newer cover misses real effectiveness by a narrow margin also, and this, to a large extent, is a result of crowding the same main group of type matter. If the main lines were in larger type and the subordinate lines spaced out, we would say to one inch or three-quarters of an inch from the panel below, then the cover would be A-Number-One, particularly if, with the band



★

THE TEST OF A MAN

★

There's little satisfaction to be gained from doing things that hold no difficulties; it's the tough old task that brings keen sense of worth and power to the man who wins the fight; his failures test his courage and his problems prove his might. Until a man has conquered loss and overcome defeat he can not fully understand just why success is sweet.

I'm thankful for my disappointments, for the battles lost, and for mistakes that seem to charge an overwhelming cost; I'm thankful for the days of doubt, when it was hard to see that all things work together for the good that is to be; I'm glad for all that life has brought, because today I know that men must brave adversities if they would greater grow.

O. Lawrence Hawthorne

Compliments AMERICAN TYPESETTING CORPORATION Chicago

Black type, decoration and border in brown, on light tan stock—an effective combination that adds to the charm of this 9- by 12-inch keepsake



NATIONAL

AWARDS

WON BY

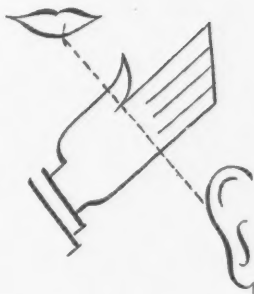
The Neutron Press

Gold ornament, black type, cream-colored stock—the effective folder cover 9 by 12, that announces new triumphs for L. A. Braverman's famed shop

of rules along the left-hand side, the type used were sans-serif. We can see no reason for the antiquated Old English face in the masthead. Aside from the use of too many different styles of type on a page, you should also give consideration to avoiding too many styles of borders. The result in both instances is the same—the pages are given a choppy, inharmonious appearance. If you will correct the faults, we have mentioned and send another copy later on, we can go farther into an analysis, but space does not permit of more extended comment at this time.

HERBERT C. MAY, of Houston, Texas.—Any one who has gone as far as you have, and shown the amount of civic pride you have demonstrated in your house-organ, *May-Bs* for Fall, 1936, certainly is to be complimented most highly. This issue is a record maker, or breaker, whichever way you look at it, and it establishes something of a new style and format for a printer's house-organ. Printed on Wovetone coated book, with Wovetone cover, the outside four-page section being of a slightly different tint to match the cover, 7¼ by 9½ inches, it presents a highly distinctive appearance. On the front cover, two bands in light blue with about two points between them run down the left-hand side about one-fourth inch from the edge; two bands of buff run across the bottom; and cutting through the blue bands is the line "By Herbert C. May" in Bernhard Gothic, light blue. In the upper portion, centered between the blue bands and the right edge, is a circle 2¾ inches in diameter with the word "Houston" in Gillies Gothic, with 1936 and 2036 above and below in light elongated gothic, Huxley Vertical, these being on a slant. Headings mainly are in Corvinis, with an occasional word in Gillies Gothic; reading matter is in Granjon Bold, pages being two columns of seventeen picas, with wide margin to center

A TIP TO WISE PRINTERS ON HOW



TO WIN AND HOLD GOOD CUSTOMERS

Intriguing folder cover—by and for the Mono-Trade Company, Minneapolis. Illustration in red

of book. Halftones, of which there is a number, show features of the city of Houston, to which the whole issue is dedicated; they are exceptionally well printed, clean and sharp. Articles feature Houston, starting with "The Americas Dominant Today," "The Birth and Growth of

Commerce and Industry in America," "The Southwest's Coming of Age," "Houston in Its Youth," and so on—all aimed to emphasize the position Houston occupies and its location as the geographical center of the Western Hemisphere. You have clearly demonstrated that you know well not only how to boost your city, but also how to use modern types to the best possible advantage and with true artistry. Our congratulations. You have set an example for civic pride which a good many other printers elsewhere might well emulate.

GEORGE WILLENS, Detroit, Michigan.—Your two folders, file-size, with tab printed with name of particular type featured, are excellent; and because they are so convenient they will be kept by customers and prospects—to your benefit, of course. Inside each folder, in a pocket glued to page 3, are samples of your ad typography done in the particular face tabulated; and of course the idea is to add additional specimens from time to time. On the front of the Bodoni folder is a design set in the Bodoni tradition, featuring thick and thin line-rule borders; whereas the design on the front of the other is in a style highly suggestive of Caslon's own work. Inside, on page 2, there is text relating something of the history of the featured face, together with suggestions regarding its appropriate use. Let it be stated here that while you are not the first expert typographer to uphold such practice, and that while numerous ads in national magazines have been set in such a combination, we do not believe a contrasty letter like Bodoni is in harmony with a monotone letter, such as the popular sans-serifs. True, as a contrast, there are occasions when reserved use of one with considerable use of the other may be quite all right; but to be said to combine well implies almost any proportionate use of two faces.

The
ACCELERATOR
December, 1936

With a single word in bright red, the rest in black, Raymond C. Dreher creates another rich cover for the insurance-company house-organ he edits

A MAN MAY BE A MASTER

A man may be a master of elocution, oratory, and eloquence—but his after-dinner speech can still make you curse your insomnia.

A man may be a master of grammar, rhetoric, and style—but his written effort to sell your merchandise can still leave your public cold.

Advertising copy, unfortunately, is more than the arrangement of words that pleasantly and accurately describe what you have for sale.

Advertising copy is the thoughtful arrangement of those precise words that make steady sales at a profit.

Many people can write. But only a small group can write and sell!

You are interested in results from your advertising. We share that interest.

Can you think of a better time than now to work together for that common cause?

Merchandising Advertising

Jerome B. Gray & Company
12 South 13th Street, Philadelphia 200 Fifth Avenue, New York 14 American Plaza, Boston

Also red and black is this forceful single-sheet mailing piece, 8½ by 11½, on white stock. The copy approach might easily be adapted to printing

DO YOU NEED GOOD PRINTING? THE KIND THAT CONVINCES?

1937 APRIL 1937						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

If so, we can produce it!

It may be a piece of direct-mail advertising to go out with your monthly statement. Or a blotter like this. Whatever you want done, we are equipped to handle it for you in the best and most economical way possible. Tell us your printing problems—we'll be a big help! Phone Main 1153.

W. Q. TONZAR PRINTING CO. . . DALTON, GEORGIA . . . 22 EAST ELM

It's a funny thing about some printers—they'd almost rather go broke than get up a good mailing list, print up a piece of self-promotion, and send it out. They just can't seem to get over that first hurdle of planning something. But when you come right down to it, there are a hundred and one simple and effective ways to promote your shop by means of printed matter. You take a basic copy slant, give it good typographic handling, put it on the press—and that's advertising!

MONTHLY REMINDERS

G. H. Petty, of Indianapolis, here demonstrates that you don't have to buy lavish art work, or produce elaborate folders, to get yourself creditably before the eyes of your printing prospects. These blotters might easily be turned out in any shop—adapted to any advertising theme. They represent action on your part! Blotters are copyrighted, so be sure to write for permission to use copy and/or layouts exclusively in your city.—THE INLAND PRINTER

IS YOUR PRINTING *Appropriate?*

● Maybe the general public doesn't know it, but every successful printer must be skilled in the art of making his work *fit* the subject. For instance: if it's advertising a beauty shop, a delicate-lined type must be used and the spacing must be such as to appeal to women interested in making themselves better-looking. If it's for a blacksmith shop, the type will be quite different! We are printers—we've spent many years studying and learning how to do these things. If you're planning a printed piece to help your business, our long experience and wide range of types, ink, and paper are at your command. Simply phone 2-789.

SMITH-JONES COMPANY · 20 NINTH AVENUE

1937 APRIL 1937						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

The Pressroom

Readers are invited to submit questions on problems concerning presswork to this department. A stamped envelope must accompany your letter when a reply by mail is desired

By Eugene St. John

Agitator Halftone Ink

IN THE INLAND PRINTER for June, 1936, mention is made of an agitator halftone ink (a halftone cover ink). Will you kindly let us know by whom this ink is manufactured? I realize that our own local ink houses might be able to furnish such an ink as you describe, but if there is a specific ink made I would rather use that.

Undoubtedly your local ink houses can supply this halftone cover ink, but complying with your request we are sending you the name of concern making a specific agitator halftone ink, used as a cover ink. In order to get best results, proofs of the job, sample of paper, and name of the press should be sent to the inkmaker when ordering.

Affixing Labels to Paper

We are confronted with a job of tipping labels (after gluing) on paper and wonder if a machine is made that will take printed labels, stack them, glue them, strip and edge, and affix them to paper.

The nearest approach to such a machine that we recall is the color-card machine used to affix bits of assorted colors on color cards of paint manufacturers. This machine glues and affixes. We are sending you the name of manufacturers of color-card machines and also tipping machines, and if none of these meets your requirements, perhaps a special machine can economically be built by one of these concerns.

Solid on Cover Paper

On the enclosed calendar the pennant had to be run twice. Hard packing was used. Rubber sheeting I find has a tendency to lose its resiliency after a few impressions on the run. Can you give a possible remedy?

You will find many printers using rubber plates to print solids on cover papers in one impression; it is the best method. If you are to use a metal solid plate, use hard packing and bond or cover ink. A sheet of thick celluloid under the tympan is effective. Build up the impression from the center to the edge of the solid with patches of tissue overlay and reinforce the overlay with a cut-out. Pull an impression on a sheet of the cover stock and

cut the edge (thickness of a lead) from this impression. Glue the cut-out on the tympan. It removes the squeeze from the edge where not needed and allows more impression in the center where required. With stiff inks, run at moderate speed for best results. You will have to use enough impression to smash the high spots and force the ink into the low spots of the ripple-finish paper.

Carbonizing Again

We notice an item on carbonizing in THE INLAND PRINTER for November. We use a considerable quantity of strip carbon paper and will appreciate it if you will send us the name of a carbonizing-equipment manufacturer and also a firm that supplies carbon ink.

Carbon ink is obtained from your ink-maker and is used for strip or spot-carbon printing. A dope is used with carbonizing equipment to carbonize the entire surface of the sheet. We are sending you the names of the manufacturers of carbonizing equipment.

Deposit on Tympan

Enclosed is a piece of tympan paper on which there is a deposit. Our customer has asked us to request you to express an opinion in regard to what you consider this material may be. We enclose a piece of the paper which we supplied; this paper has an ash content of less than 18 per cent and so far as we can determine there is no lint or loose particles on the surface. We were unable to offer our customer any solution of this problem. What do you think?

The deposit is a powdery material, foreign to the paper beyond a doubt. It may be the powder resulting from the use of a certain spray used to prevent offset. If your customer's pressroom is equipped with the spray, have him check on this.

Collotype Equipment

Am seeking the name and address of a concern handling collotype equipment and supplies—presses, rollers, films, papers, and the like.

Collotype and photo-gelatin printing are in some respects similar to lithography and you will find that concerns supplying the offset and lithographic printers also handle equipment and supplies for collotype.

Ink on Metallic Paper

Enclosed you will find samples of metallic-paper printing. The trouble seems to lie in the fact that the ink dries unevenly. We used metallic ink. For the first few hours after printing the ink seems to lay perfectly.

The border was printed all right, and if you will strengthen the impression in the center of the plate, then increase the impression all over the plate and use plenty of ink, your problem will be solved. The surface of metallic is not as uniform as that of regular printing papers so it is necessary to use enough squeeze and ink to print on the poorest sheets of metallic paper, as well as on the best stock obtainable.

Who Has a Suggestion?

We have a job in duplicate: the original on a light-weight card stock, size 1½ by 4 inches; the duplicate is printed on paper, size 12 by 4 inches. In gathering, the cards (originals) are placed to overlap each other one inch, leaving one-half inch at the top of each card for writing and recording a duplicate on the sheet. The duplicate sheet is spaced and printed in twenty sections, to allow for gathering twenty originals to one duplicate sheet. The cement is applied to the right side of the card, the same being the depth or the 1½ inch way. In gathering this job there is difficulty in getting the cards to stay where they are placed until the cement is applied. Suggestions how to handle this job will be greatly appreciated.

Any suggestions received on this problem will be forwarded to you promptly.

Hand-Transfer Method

I desire very much to know how to transfer lithographic designs, pictures or print, with special transfer paper, transfer ink or crayon, by the hand-transfer method. I would like the formulas, if possible, for making this transfer paper and transfer ink. I want to be able to transfer a design to a metal plate so that it can be gummed and eventually inked with lithographic ink. I would appreciate just enough information to understand the hand-transfer method so that I can get the necessary materials and do the work myself.

You will find it more convenient and inexpensive to purchase transfer ink and transfer paper from a lithographic supply house, as is the general custom. Considerable skill is required to pull hand

transfers; a transfer press somewhat like the old Washington hand press is used. Your best procedure would be to get a lithographer in your city to show you the method, rather than try to dig it out of a book for yourself.

A simple method is to ink up a platen press with transfer ink and pull a sharp, clear but not heavy impression of type or plate on transfer paper, using just the right quantity of ink, no more, no less. Then place this print face down on stone or plate, properly prepared, in the transfer press and pull the transfer. Easy to explain—but experience and skill are required to pull the right print on the platen and the right transfer on the transfer press, so you will save time and trouble by seeing it done by an expert. In the old time lithographic plants an expert transfer man was the rarest of all birds; many were imported from Europe. So you are tackling a real job in undertaking to master hand transferring, and we advise some tutoring.

Smudge From Bleed

I am enclosing a copy of our house-organ in which you will notice smudgy marks on some of the pages. What causes these marks? The job was run at night; temperature seventy-five, humidity fifty. Was this temperature high enough to insure a first-class job of halftone printing? Would a temperature of eighty have been better to prevent an offset on the job? The printing was done on a modern four-roller press and folded on the latest type of folder. The first side was completed about one o'clock in the morning and was backed up about ten-thirty. Did we allow time enough for the first side to dry before backing up?

We did not use a non-scratch ink; there was no trouble on the press and no static in the paper. The sheets ran fine. Do you think that a good hard-drying non-scratch ink, together with more time for drying between backing up and folding would have made a better job? Could the folding machine cause these markings? Please pick this to pieces for me as I am very anxious to eliminate this trouble.

You may notice that the smudge (offset) is near the edge of page backing up page with bleed edge. This accounts for the offset, which was not caused on the

press or the folder but on the paper-cutting machine by bleed cutting before the ink had dried hard enough. Your halftone ink stood the test all right on the backup on the press and folder but bleed-edge cutting required that this ink have more time to dry. For bleed cutting closely following printing it is necessary to use either a quick, hard-drying dull halftone ink or non-scratch halftone ink.

The dull halftone inks were developed to dry fast for bleed cutting on dull-finish paper and cardboard and were the answer to a number of vexatious drying problems before the non-scratch inks were introduced to printers. The dull inks print well and show up fine on enamel-coated papers as well as on the dull coated, on which they give an effect resembling gravure. By using either these dull inks or the non-scratch glossy halftone inks you can undertake bleed cutting within a few hours of printing, which is not possible with regular halftone inks.

Please note that a careful test of the drying of the ink should always be made before any bleed cutting is begun, and when it is ascertained that the ink is dry, a trial bleed cut of a small lift should be made before proceeding with the cutting.

Efficient Oil Strainer

The trays beneath the presses gather a considerable amount of oil which I have been putting into tins until now I have quite a few gallons. The oil is reasonably free from grit and if properly strained I think it could be used again in certain bearings. I have strained it through muslin but would like to make a more efficient strainer. My hobby is making things in my home work shop and this strainer would be an excellent subject for me.

Presumably the quantity of oil to be recovered hardly warrants use of the centrifuge and still. For filtration, besides muslin, there are sand, clay, fiber, and other substances. Your local druggist is a good one to consult.

Hazard From Shaking Press

We are located in an office building where they have recently mounted our automatic job press on large elevator-rubber cushions to stop the vibration of the press from bothering other tenants in the building. Since they have done this the press shakes very much and we are wondering if, in time, this will cause any damage to the press.

We suggest that you investigate other vibration dampeners which may be used without causing the press to shake to the same extent.

Ancient Pony

We are considering replacing our old pony with a small automatic; we believe it would be more profitable for us; furthermore, our floor space is very limited. We are considering a self-feed platen and a cylinder job press. We are interested as to the suitability of each of these



"In the Days That Wuz"—A Matter of Authority

Cartoon by John T. Nolf, Printer-Artist

presses for halftone and color work similar to the enclosed samples. Several printers have told us that it is not possible to do really good halftone work on a platen press—that any cylinder is superior to a platen for this work; while others have told us that a cylinder job press has not sufficient distribution for halftones and that we would get better results on a large platen press. Would either of these presses do as good work as our ancient two-roller pony?

The samples are very creditable and if the major portion of your work consists of forms as heavy as these the best substitution is a small cylinder press with automatic feed. If, as is probable, you have submitted samples of just your heaviest forms and most of your work consists of lighter forms, then you should carefully consider the presses mentioned.

Streaks on Back Half

Halftone on enclosed plate, run on offset press, is streaking. Bearers were clean and dry. Dampening rollers are good and well set. Blanket and plate were checked carefully with micrometer and back cylinder was set at varying degrees of impression. Streaks were not noticeable during first two thousand impressions.

This is the sort of a job that requires some makeready, no matter what process is used. On the right side of the plate you have two solid pages of type and cuts; on the left half, less than half a page of highlight, set midway between the center and the left end of the plate. In applying squeeze with sheets of paper beneath the plate and blanket you have forgotten the pitch-line of the gears, but you can correct this with more care in underlaying.

Light Inking in the Center

I am operating a flat-bed web press and although I've experimented a good deal I still have trouble sometimes in getting enough ink on center forms. Can you tell me how to set form rollers to both form and vibrators? I sometimes wonder if the cylinders spring the beds low enough to cause the trouble. There may be several factors, however, as this press has had very few replacements in the last fifteen years.

Start with new resilient winter rollers and a light contact with both ink plate and vibrator. The roller should show a streak from one-sixth to one-quarter inch wide, uniform from end to end. After you have set all of the form rollers give each one an identifying mark on the core so that it will always occupy the same position on the press. As you say, there may be several factors. Trouble is often overcome by using new resilient rollers, carefully set. There is a special ink for this press, which will help you.

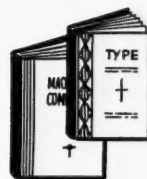
Several Colors, One Cut

I am trying to check on the statement that sandpaper may be used to produce two or three colors from one cut.

Sandpaper of the finer numbers is used for this purpose.

New Books

In this department appear reviews of books of value to the printing industry



• One can hardly go through any Christmas issue of the French journal *"L'Illustration,"* without going into ecstasies, and the reviewer of these copies is forced to hold himself in check. The issue for Christmas, 1936, which is before us, presents another demonstration of the careful study, in fact the loving care, which goes into the preparation and production of this artistic publication—a fact attested to by one who has enjoyed the privilege of visiting the plant while one of these issues was in course of production.

To the printer, these special Christmas issues present an excellent specimen of the printers' art, with the numerous color illustrations. To the lover of art they are jewels to be prized.

The cover for this year's issue shows a reproduction of a specially executed stained-glass window by M. Labouret, "illustrating a revolution which has taken place in the art of fashioning stained glass," produced by "sculpturing" slabs of glass. Being embossed, it stands out remarkably well, and the subject, "One of the Magi," is especially appropriate.

Other works shown include "Flowers," decorations in color by D. Bouchene; "Hans Memling in Bruges," showing reproductions in colors of works in the Hospital of St. John; additional reproductions of stained-glass windows; works of Baron Gros; studies in pictures and colors; and many other pieces showing the highest type of color printing, all worthy of study and admiration.

Manual of Style

The Manual of Style of the University of Chicago Press, the tenth revised edition of which has just been received, has already gained wide recognition as an authoritative reference work on matters pertaining to style in typographic practice. It requires no further comment from that standpoint. While it presents the principles adopted for the publications of the University of Chicago Press, it has become an indispensable handbook and guide for those concerned with putting the written word into print.

This new edition has been revised to bring rules up to date, recognition being given the fact that "styles change in style" as in other things. It is stated in the preface that "Changes in literary prac-

tice, new decrees of learned societies, and library associations have made constant additions and revisions inevitable." So we find: "In many respects with each appearance the Manual is a new book."

Starting out with "general considerations," covering various phases of the planning of a book, the Manual goes through capitalization, the use of italics, quotations, spelling and abbreviations, punctuation, and so on, including rules for the composition of Greek. Also, hints to authors, editors, and readers, with a section on letter-writing, a glossary of technical terms, and at the close a section giving type faces, ornaments, and so on, in use at the University of Chicago Press.

A Manual of Style, published by the University of Chicago Press, may be ordered through THE INLAND PRINTER book department; price \$3.00.

Graphic Arts Manual

The third annual edition of "The Advertising and Publishing Year Book" has arrived from The Colton Press, New York City, Leo H. Joachim, publisher, and Eugene M. Ettenberg, editor. It is 316 pages, 8½ by 11, with 246 pages of advertising. From this, one can see what an undertaking it has been. The introduction lists eighteen editors and over sixty contributors in an endeavor to make this "A Reference Manual to the Graphic Arts." The table of contents classifies the text matter as follows: Typography; Printers' Processes; Paper and Ink; Photoengraving; Electrotyping; Photography and Art; Postal Information and Production Data. This last comprises thirty-four articles. It can be seen that this is a valuable desk reference book for production managers.

Glancing through the work, one sees articles on such subjects as estimating printing; data and specifications of the principal platen, rotary, cylinder, and offset presses; tips regarding process most suitable for the job; data for printing buyers; the production of newspaper color advertisements; printing comics; production of a magazine; preparing copy for trade papers; financial advertisements; planning the house-organ; bookmaking (ten pages); imposition; thermography; new inventions in printing; newspaper production; studies in

layout; proportions in layout; formulas in book design; photoengraving; stereo-typing; wax engraving; shading mediums; photomechanics; rubber plates; decalcomania; printing inks; correct paper; reproduction processes; gravure, new developments; photogelatin; lithography; aquatone; color roto; steel-and-copperplate engraving; type faces, how to distinguish them; modern trends in typography. The type-face directory occupies thirty-one pages; trade-composition directory, twenty-three pages; postal information, thirteen pages; and the buyers' guide, sixteen pages.

The volume is a fine example of book-making. It is well printed on heavy coated stock, in strong binding to withstand the strain of constant reference. The price is \$5.00.—S. H. H.

The Power of Print

Interesting, indeed, is the reading of this book, "The Power of Print—and Men," issued in commemoration of the fiftieth anniversary of the commercial introduction of the Mergenthaler linotype. Interesting, too, as a study in bookmaking from the standpoint of design and typography. Here we have set forth the record of the development of the linotype, starting with the early years of trial and tribulation, the years devoted to efforts to develop some kind of a machine that would shorten the time between the taking of the original reporter's notes in shorthand and the appearance of the transcribed notes, or the complete record, in print.

The efforts to produce a typewriting machine; the attempt to develop a machine by means of which the original typewriting could be done on papier-mache so as to provide a matrix from which stereotypes could be cast; Mergenthaler's years of toil leading up to his final victory, the solution of the whole problem of assembling matrices into lines and casting those lines in metal; on through the stages of development to the present perfection of the linotype machine—all has been set down in a manner that makes for the most fascinating kind of reading. Included at the back of the book is the text of the "Salute to the Modern Newspaper," given over a nation-wide network by the National Broadcasting Company on June 29, 1936.

The book was written by Thomas Dreier, designed and decorated by W. A. Dwiggins, and set in types designed by him expressly for the Mergenthaler Linotype Company. The presswork and binding were done by The Plimpton Press, of Norwood, Massachusetts.

Color Notation

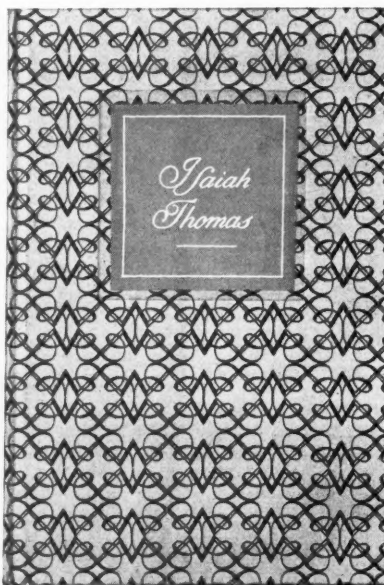
The popularity of the Munsell books on color is attested by the recent publication of the eighth edition of Albert H. Munsell's "A Color Notation." Numerous changes have appeared in this work since the issuance of the first edition over thirty years ago, but it still holds its place as an introduction to the Munsell color system and a valuable adjunct to the well known "Book of Color."

The major divisions of this seventy-two page, 5 $\frac{5}{8}$ by 7 $\frac{3}{4}$ book deal with color notation, color score, color arrangements, groupings of color names, and the terminology of color. Charts and diagrams—several of them multicolored—enable the reader to gain a clear understanding of the essentials of a system that has been a great boon to printing designers and layout men. "A Color Notation" may be purchased from the book department of THE INLAND PRINTER for \$1.35 a copy.

Aluminum Paint, Powder

"Aluminum Paint and Powder" is a newly revised 216-page volume by J. D. Edwards, assistant director of research of the Aluminum Company of America. It contains a great deal of information concerning the properties and uses of aluminum paint; with numerous tables and figures, it details the advantages of using aluminum paint for the protection of metals and wood.

Of special interest to the printer are the sections devoted to aluminum printing



Keepsake booklet done by The William Bradford Press, New York City. Designed by Eugene M. Ettenberg. Board covers, 4 $\frac{1}{8}$ by 6 $\frac{1}{4}$, with red, black all-over design, gray-blue title panel. Excerpts from the life of Isaiah Thomas, printer

ink, bronzing powder, hot stamping with bronze powder, and metallized paper. Users of aluminum powder as a pigment in printing ink will find the rules and cautions for special handling of this pigment particularly valuable.

Through the book department of THE INLAND PRINTER, copies of "Aluminum Paint and Powder" may be obtained for \$4.75 a copy.

Journalism, 1741

An interesting and important contribution to Americana, and to the records of publishing in this country, as well as an additional sidelight on the activities of the printers' patron saint, Benjamin Franklin, make their appearance in this new book, "The American Magazine, 1741," released early in the month of February. Essentially, the book is a reprint of the three issues of the magazine started by Andrew Bradford, a competitor of Franklin in Philadelphia, with the purpose of beating Franklin out of the honor of being the first to publish a magazine in America. The book starts with a biographical note, written by Lyon N. Richardson, of Western Reserve University, from which we learn that "The American Magazine, or a Monthly View of the Political State of the British Colonies," to give the complete title, is the first true magazine to originate in the British Colonies in America.

Franklin, according to this account, was the first publisher in America to decide upon issuing a general magazine, carefully outlining his plan to John Webbe, an attorney, who was to be the editor. Webbe, unfortunately for Franklin, revealed the plan to Bradford, this resulting in Webbe's abandoning Franklin and joining Bradford as editor of the new magazine which he immediately proposed in opposition to Franklin's project, Bradford evidently having made Webbe a better offer. Followed a contest to be the first to issue. On February 12, 1741, however, both advertised in their papers, Bradford that the first issue of his magazine would be published the next day, Franklin that the first issue of his "The General Magazine" would appear in four days, Franklin losing by about three days. But, Bradford published only three issues, January, February, and March; while Franklin's "The General Magazine, and Historical Chronicle, for All the British Plantations in America," continued monthly through June, 1741.

"The American Magazine, 1741," with biographical note by Lyon N. Richardson, is published for The Facsimile Text Society by the Columbia University Press, New York City. Price, \$2.00.

THE INLAND PRINTER for March, 1937

Through the Century Cowans Have Led the Way

1779

Fifty-seven years before the birth of South Australia Alex. Cowan & Sons Limited commenced the manufacture of High-Class Papers in Scotland. Always progressive, their aim has been to improve the quality of their product

And now, one hundred and fifty-seven years later, wherever or whenever the best is required, the public specify "Cowan's."

1936

The whole of this Production is printed on paper supplied by that firm.

For further particulars of Papers or other Printers' Requisites, ring C. 2403

Alex. Cowan & Sons Limited

25 Leigh Street, Adelaide

● Common faults to be found in these examples are the lack of tone values and improper grouping of light and dark masses. These faults can be overcome with a little more thought given to the planning. In the space area of printing design there is an object of greatest attention which will draw added interest if placed in or near the esthetic center (which is left of and above actual center) and needs only moderate emphasis to make it powerful.

The popular type faces used in the resettings are not a goal within themselves but serve only as a tool to better interpret the spirit of this period.

The advertisement for Alex. Cowan & Sons, Ltd., has created monotony because of the equal emphasis placed on three display elements—the heading, year dates, and signature. The center of interest has not been placed to the best advantage, thus weakening its display value. It seems that a classic letter form, redesigned with a modern spirit, would best express the quality of fine writing papers produced by this firm. The straight lines of the sans serif make it an uninteresting type in this instance.

In the resetting a better tone value has been secured by emphasizing the word Cowan in the heading and placing it nearer the esthetic center . . . and a better distribution of white space to one area. The year dates have been isolated by placing them near the border edge. Contrast of light and dark in the letter form is more appropriate for use on fine writing papers. The vertical rules suggest direction. Color is used to better advantage. As a whole the advertisement is colorful, and has the touch of liveliness.

TYPOGRAPHIC CLINIC

These four examples of everyday printing have been restyled by Tilmon Farrow, general manager of the Weimer Typesetting Company, of Indianapolis, by courtesy of which firm the resetting has been furnished. These specimens are well worth studying.

1779

1936

THROUGH THE CENTURY

COWANS ★

HAVE LED THE WAY

Fifty-seven years before the birth of South Australia Alex. Cowan & Sons Limited commenced the manufacture of High-class Papers in Scotland. Always progressive, their aim has been to improve the quality of their product ★ ★ And now, one hundred and fifty-seven years later, wherever or whenever the best is required, the public specify "Cowan's" ★ ★ The whole of this Production is printed on paper supplied by that firm ★ ★ For further particulars of Papers or other Printers' Requisites, ring C. 2405.

ALEX. COWAN & SONS LIMITED

25 LEIGH STREET, ADELAIDE

THE WORK OF THE
YOUNG
CRAFTSMAN

Some Eulogies, Opinions and
Criticisms of Volume 9

PRINTERS TRADE SCHOOL
ADELAIDE, S.A.
1936

THE WORK OF THE
YOUNG CRAFTSMAN

*Some Eulogies , , Opinions
and Criticisms of Volume 9*



1 9 3 6 , , ,
PRINTERS TRADE SCHOOL
ADELAIDE • SOUTH AUSTRALIA

• The title page, "The Work of the Young Craftsman," presents a few problems. Again it seems that the sans serif is too plain and uninteresting for use in the product of a printer's trade school. The contrasting border and the decorative corner pieces do not harmonize with the monotone type treatment. There is a contemporary type face in a setting of a conventional layout which is not at all pleasing.

Before a line is set the experienced layout man, in undertaking the improved typographic treatment of any piece of work, should visualize something more refined in character and more modern in design, with a better selection of tone and space values. These details have been accomplished in the resetting of this title page. The general effect is classical, yet it has a feeling of the spirit of today. Letter forms are refined—placement of the display elements and distribution of white space simplify the page, and the use of color in this manner gives it an aristocratic appearance.

If your advertising is to command success it must be illustrated with

DELMONT BLOCKS

To business men who desire to see their business expand we offer the co-operation of a group of specialists in art work.

Our services include single and multiple colour production by letterpress or offset. We will prepare designs for packages or advertising devices, direct-mail campaigns or any project where reproductions are concerned.

Take advantage of our long experience and permit us to assist you with the block work for catalogue and advertisement illustration.

S. R. DELMONT
ENGRAVER AND
ILLUSTRATOR
Delmont Building, Anster Street, Adelaide, South Australia
Telephone Central 3638



IF YOUR ADVERTISING IS
TO COMMAND SUCCESS IT
MUST BE ILLUSTRATED WITH

Delmont Blocks

To business men who desire to see their business expand we offer the co-operation of a group of specialists in art work. • Our services include single and multiple colour production by letterpress or offset. We will prepare designs for packages or advertising devices, direct mail campaigns or any project where reproductions are concerned. • Take advantage of our long experience and permit us to assist you with the block work for catalogue and advertisement illustration.

S. R. DELMONT • ENGRAVER AND ILLUSTRATOR

ADELAIDE, SOUTH AUSTRALIA
TELEPHONE CENTRAL 3638... DELMONT BUILDING, ANSTER STREET

• In another printing school magazine advertisement, Delmont Blocks, the distribution of white space and placing of display elements in the original are good but there is a weakness in the use of color and the body composition is poorly spaced. There seems to be a lack of feeling for the subject in this advertisement.

In the resetting a more modern effect has been achieved; yet, to relieve some of the mechanical appearance, the main display has been set in a flowing, brush-like type face. The effect is a pleasing informal balance with vertical flow lines, yet with color and action.

ALEX. COWAN & SONS, LTD.

*Manufacturers of the Best Writing Papers—Old Turkey Mill,
Loganlea, Cowan Extra Strong, Bank Mill, etc., since 1779.*

25 LEIGH STREET,
ADELAIDE,
S.A.



ALEX. COWAN & SONS, LTD.

MANUFACTURERS OF THE
Best Writing Papers

OLD TURKEY MILL, LOGANLEA, COWAN EXTRA STRONG, BANK MILL, ETC., SINCE 1779

25 LEIGH STREET · ADELAIDE, S. A.

● The Alex. Cowan & Sons, Ltd., letterhead is weak because a traditional type face and copy have been forced into an arbitrary arrangement.

An effective design has been created in the resetting by better organization of lines, which simplifies the shape harmony, combined with a better value of color.





House-Organ Parade

Reviewed by ALBERT E. PETERS

MANY A PRINTER shies away from the idea of getting out a house-organ for himself because of his mistaken notion that house-organs invariably must be booklets or magazines—and the bigger and more colorful, the better. (This misapprehension derives, very likely, from the quaint old theory that the more paper, ink, and color a customer can be persuaded to put into a job—regardless of circumstances and requirements—the better it will be for all concerned.) It's a matter of proportion entirely. Engraved invitations are quite the thing for weddings but very foolish for picnics. Proportion, gentlemen, proportion! The unpretentious little mailing that arrives, regularly as clockwork, every month—persistent, consistent, and pitched in exactly the right key—is far more impressive, in the long run, than the lordly house publication that starts out in a burst of splendor and slowly dwindles to a mere parody of its original self.

Multum in Parvo

A good example of the above-mentioned type of mailing—unpretentious but persistent—is found in *Brevities*, a little four-page folder (4 by 9) issued monthly by the Elmer W. Miller Company, Cincinnati, Ohio. From a copy and layout standpoint it is neither better nor worse than a great many other house-organs of the same general style; it is noteworthy because, from the standpoint of *intention*, it is very much on the right track. There's no splurge or false front; it's obviously just a bit of printing salesmanship and diversion mixed—two-line wisecracks; poetic snippets; brief observations on service, advertising, philosophy, and what not—in exchange for a moment or two of the reader's attention. (The center pages usually carry a boxed display, a concrete selling message—the pill in the sugar coating.) Second-color touches enliven the columns.

Personally, we know nothing about the Elmer W. Miller Company ("printers since 1909"); but our impression of it, based solely on *Brevities*, is favorable. We picture it as a brisk, practical, and friendly little shop—one that could be depended on. Obviously it's not spending a lot of money for its own message, yet it's making a good impression, and we feel it could do the same for us... Incidentally, enclosed with the January mailing was an insert, an advertisement for engraved visiting cards and informals. Also enclosed was a twelve-month calendar card with a decorative holiday border and green tassel—a little Christmas "dividend" that did nobody any harm. Three reminders, mailed for the cost of one. Why not?

Friendship in Rhyme

While we're on the subject of unpretentious mailings we ought to mention the quaint little monthly calendar cards issued from the Beacon Street print shop of the Thomas Todd Company, Boston. ("Established 1864... A Family of Printers for More than 124 Years.") Each card is exactly 4 by 5 inches, printed in two colors on one side only—so you can see there's no attempt to impress the recipient by means of bulkage. Top third is assigned to the heading—company

name, address, and slogan, decorated with suitable initial or other ornament; the middle section carries the calendar; the bottom is reserved for a stanza or two of verse. Individually, the cards are none too prepossessing, although typographically attractive; it's the cumulative effect, apparently, that does the trick. We understand these calendars have been coming out since 1879; and that for an even longer period the company has made a practice of preparing a yearly calendar, a rather elaborate affair, featuring (for the last ten years) wood-block reproductions in color of some of the churches in that vicinity. Occasionally the company issues a pamphlet for distribution to customers and friends, but the main and regular contact with the trade is by means of these monthly and yearly calendars. The Todds have quite a following, out Boston way.

Considerable curiosity has been aroused, reports Thomas Todd, in connection with the topical verse that appears each month, anonymously and in six-point. To borrow a phrase from the newshawks, Mr. Todd will neither confirm nor deny the rumor that he is the author. A typical sixteen-line offering concludes thusly:

"Then, for this month, the record close
With words each friend already knows:
The best in printing one can buy
The Todds continue to supply."

So It's Authentic

Specially written articles by recognized authorities are featured in *Inklings*, ten-page-and-cover (4 by 7) house-organ published by the E. J. Kelly Company, printing-ink manufacturer, Kalamazoo, Michigan. It's always a good stunt to let the Other Fellow talk shop for you, whether he does it directly or indirectly. Two-page articles in the January issue include one on "Uncommon Colors in Printing Inks," by Douglas C. McMurtrie, director of typography, Ludlow Typograph Company, Chicago, and one on "Offset Printing: Its Present Status and Future Development," by P. E. Twyman, sales department, Miehle Printing Press and Manufacturing Company, Chicago. Simmonds & Simmonds, Incorporated, Chicago, is the producer of this ship-shape little publication.

The Visual Evidence

Very aptly named is the newly arrived house-organ of the Laurel Process Company, New York City. Whoever thought up *Laurel Leaves* deserves a few himself. (We needn't remind our erudite readers that laurel was used by the Greeks as a mark of distinction.) This little eight-page sheet (5½ by 8½) is produced in black and white by photo offset and is aimed directly at the photo-offset trade. Text is in two columns—typewritten, double spaced. While we believe that typewritten copy in considerable quantity is seldom as attractive to the reader as copy set in type, we must admit that *Laurel Leaves* does a good job of displaying its headings and spotting its thumbnail sketches. There's variety, based on sound layout, on every page. The copy—very wisely, we think—is largely de-

voted to photo-offset technique and application. For example, a paragraph from a brief article on the copy-preparation department: "The new type faces obtainable on our Varitype machine are most pleasing to the eye and give the *nearest approach* to the effects obtainable with regular printers' type." (The italics are ours, letterpressmen! You're still ahead when it comes to type.)

"Each issue of *Laurel Leaves* will contain an original cover design utilizing a technique and simple material available to most consumers. The method employed will be described in this column..." That's the kind of demonstration that too many printers' house-organs neglect—the kind that *illustrates* as well as explains. Focus on what you're selling. If the specimens are well done and interesting they'll be more convincing and stimulating than whole galleys of cold type.

French Folded

The format of *Good Impressions*, monthly mailing of The Livingstone Press, Limited, Toronto, Canada, is worth a passing thought. Its four pages of copy are printed on substantial stock, French folded (4 by 9¼). Something about this form makes it rather attractive. The text is largely devoted to news items; the proportion of sales argument to irrelevant matter—not more than 10 per cent of the former—is, we feel, too small. A house-organ, after all, is a medium for shop talk. Better to present the sales stuff baldly than not at all.

Mollifying the Professor

Last month, in a critical-sollicitous moment, we objected to the gray stock and toneless effect of *ImPRESSIONs*, the eight-page-and-cover house-organ of The Creveling Press, Brooklyn, New York. We admitted we'd only seen one issue and hoped that such a moth-like appearance wasn't Creveling's regular style. Well sir, darned if the Christmas issue didn't pop up with white text pages and a bright red cover, and also darned if the January issue didn't come along with an impeccable combination of cream and brown. To add to our confusion, the lead article in the latter issue was a reprint of our remarks, with no more editorial comment than was implied in the unruffled heading, "Knock, Knock." No argument or anything.

Our impression of *ImPRESSIONs*, needless to say, has changed for the better. Obviously, the gray-stock issue merely represented a temporary lapse from sound practice, for the Christmas number was printed before our criticism was made. However, a point's involved here that may serve as a brief moral. The gray stock used was selected, it is apparent, not because of its appropriateness but because it offered *variety*. And, as so often happens when variety or novelty is obtained, the loss was greater than the gain. Novelty, *per se*, frequently defeats its purpose. Bright yellow and purple inks are novel—and for a very good reason: their appropriate use is highly restricted. The same applies to gray stock for text pages... But we don't mean to rub it in, Creveling. We think you did a swell job of bouncing it right back.

Sure We Would!

A provocative "filler" item from *Chats from The Friendly Doorway*, house-organ of the Clark-Sprague Printing Company, St. Louis, Missouri: "The workers at *The Friendly Doorway* recently had a hand in producing a broadside for a manufacturer that brought in orders from dealers totaling almost \$100,000. They're buying! (Would you like to see this piece?)" Well, would you? So would we.

CUSTOMERS LIKE A GLOSS EFFECT

Use of overprint varnish, spirit varnish, and lacquer applications lends protection to printed surface, adds to decorative value. Gloss inks available save the extra overprint run. Careful choice of paper and ink advisable

By EUGENE ST. JOHN

VARIOUS MEANS are employed today to improve the final appearance of the printed job. There are all kinds of methods for protecting the cover, label, wrap, or what-not, and at the same time adding to its decorative value. Here, for example, is a cold-cream jar label, the background in cream-colored ink, the lettering in black ink, and the nonpareil-wide solid border and some decorative spots in what is a close approach to beaten gold or brass—touches of metallic color which could be obtained in no other way than by the method employed.

The stock is gold foil, and most of the sheet is covered with cream ink, printed from a reverse plate, so that the unsurpassed sheen and glitter of the bright metal shows up in the decoration and in the border. The lettering in black over the cream is striking, but the outstanding feature—the border of glittering gold—is attention-compelling indeed! The job, about ninety-six up, runs into millions, and certainly ought to please all those who like glittering metallic borders.

Not many years ago it was customary, when pulling press proofs of cover jobs, to add an impression in varnish, if the stock had a tendency to dull the luster of the ink. This was a concession to the almost universal liking for glossy covers. The overprint varnish which was used was applied with such sections of the original form as were convenient. Sometimes a certain depth of color, as well as gloss, was obtained at the same time. For example, one of the leading supply houses selling to printers fancied a rich, deep, glossy red on the reverse plate used in its advertising; and for years the only way to get a match was to print the plate first in cover-pink ink and overprint with the necessary gloss-red.

The lithographers long ago saw the value of trying to better the finish on the job, and many litho plants are equipped with cylinder sheet-varnishing machines which use spirit or oil varnishes and which also may be used for gumming.

The demand for glossy covers continued to grow and the ink and varnish makers brought out extensive lines of overprint varnishes and pastes.

A coating of spirit- or gloss-oil varnish has often redeemed a job which otherwise had a flat effect. It is necessary for the in-

experienced to consult the finisher before choosing papers, inks, and varnishes. Layout, too, must be considered. Bare paper needs more varnish than printed. If the job is labels, the layout must allow for unvarnished strips for pasting. Spot varnishing is sometimes impracticable and the original sheet must be cut up to be varnished. The varnishing machine is equipped with a conveyor and a properly regulated drying oven which is effective. In recent years cylinder varnishing machines have been used to apply lacquers as well as spirit- and gloss-oil varnishes to the paper.

A systematic method of procedure has been worked out for today's varnishing machines, and some system should be worked out for varnishing on the press; much work is spoiled through lack of precaution. The first step would be to make a short trial run, studying absorberency, atmospheric conditions, and their effect on drying of the varnish. The number of sheets that may be racked in lifts and how often these must be "waked up" may be ascertained from previous runs. The beginner is wise to keep in mind the danger of the sheets sticking, feeding the varnish sparingly. In time the pressman learns that choice of inks to be varnished is just as important as the choice of the varnishes themselves.

Large sheets, printed and varnished, have a tendency to heat in the pile, and they must be very carefully watched.

To obtain an effect of spot varnishing on a small scale various devices were employed, such as adding varnish to the ink, after the manner of the steel-die printer.

Then came a line of metallic-coated papers, next pyroxylin metallic coated. Some of these required pyroxylin and others regular inks. A recent addition is a standard cover coated on one side with cellulose tissue.

With so many helps available for obtaining a gloss effect, it is surprising that so many printers still prefer to do their overprint varnishing themselves on the press. These printers doubtless feel that it is better to tackle the problem and solve it than to have it hanging over their heads in other ways.

One very effective method of doing this gloss work is to clean the offset spray guns and use a gloss liquid to gloss the

printed sheets. This brings up the question of offset control by sprays. While the sprays are very popular, nothing should be taken for granted in varnishing, and adequate experimentation is always advisable before actual work.

A favorite method of showing off a printed form with a gloss or sheen is to print from reverse plates on the reverse side of such naturally glossy wraps as the various cellulose tissues now so popular. The same effect, or nearly the same, is obtained by printing on the right side and folding the sheet so that the tissue acts as a gloss, when a blank page covers a printed one.

Not to be forgotten in our search for methods of obtaining a high gloss on printed matter is the superlatively fine line of gloss inks introduced to the industry during the last few years with the express purpose of saving the extra run of overprint-gloss varnish, spirit varnish, or lacquer application.

In all methods of applying varnish and lacquer to obtain the highest gloss with least cost, the choice of the paper is of great importance. In the finishing trade these preferred papers for the application of a high-gloss finish are known as surface-coated papers.

The best of these is enamel coated, because of its smooth, polished, and homogeneous surface. If the attempt is made with the same form, inks, varnishes, lacquers, *et cetera*, to obtain the same result on papers not surface coated, the importance of the better finish is at once apparent to the observer.

The novice in this field should consult his inkmaker when using a paper to be finished with gloss-oil varnish, spirit varnish, or lacquer which he has not previously used for the purpose. Otherwise, loss and disappointment may ensue.

The introduction of sprays has made the use of overprint varnish and lacquers less difficult than formerly, but winding and waking up of the varnished sheets will be necessary until atmospheric conditions are under absolute control—and even then the wary pressman will not take a long chance. Varnish is tricky.

Solids take a better gloss than screen forms and this is something else to be taken into consideration when planning the varnished job. Check the screen area.

It will also be found that certain colors have an inherent advantage over others in showing gloss under varnish or lacquer—deep blue and black being very good in this respect.

A study of the advertising cards in street-cars, subways, and elevated trains in daylight and under artificial light shows that the protective and decorative coat of varnish does little or nothing to modify the effect of light on colors.

★ ★

Test the Unknown Paper

The importance of testing an unknown paper *before the run* constantly is being emphasized. A printer recently overprinted halftone black on enamel-coated book with transparent orange and secured the required glossy effect on a folder job. A reprint on another brand of coated paper did not have the desired gloss; the orange tended to print dappled, mottled, or piebald over the black until a little reducer and drier was added, when the orange laid smoothly but dried with a dull or mat finish. A third impression in varnish was required to satisfy the customer who fancied a glossy finish.

MERCHANDISING, TOO, IS AN ART

By Ira R. Alexander

PRINTING is an art. So believes Robert Donald, manager of The Franklin Press, Denver, Colorado. But he goes farther and insists that *merchandising*, too, is an art. The successful printer must take that fact into consideration, and the farther he goes into it the farther he will advance his own business.

"You must study your own business and the advances made in the art of printing," says Mr. Donald. "Also study other lines of industry in order that you can not only talk intelligently with the men engaged in those businesses and with whom you expect to do business, but so you may show them how your printing can aid them in bettering their business."

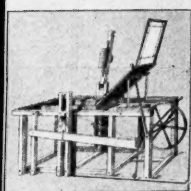
Not long ago Mr. Donald did some research work among retail drug stores. As a result of this investigation he was better enabled to solicit printing orders from that group. He prepared a letter, which he sent to Denver druggists. It read:

"How much can the druggist logically spend for advertising? That depends

upon individual conditions. There is no general quota applicable to all druggists. Do you have a good location? Can more patrons be secured or more sales effected with your present trade? Are you prepared for maximum business through stock, equipment, and the right kind of sales assistance covering cigars, soda fountain, pharmaceuticals, sundries, and not forgetting prescriptions. If the druggist can answer these questions in the affirmative, I do not hesitate to place his advertising quota at 10 per cent of his gross business. If he does not want to figure on the gross basis, then I advocate the expenditure of at least 25 per cent of net profits for advertising. Experience is the basis of these recommendations.

"I continually preach the old axiom that 'it takes money to make money.' If your plant is sufficient and presentable you can't help making money if you spend it legitimately in advertising. By that, I mean, careful, well planned prudent, and judicious advertising. In most

LITHOGRAPHY PROGRESSES... AMERICAN BUSINESS GAINS



STEEL PRESS, built by Sunbinder in 1919

YOU would hardly think of 1919 as an antique...unless you saw the set press that squeaked off 100 in the early days of The National Process Company...unless you glanced from relic to one of the giant offset presses of today.

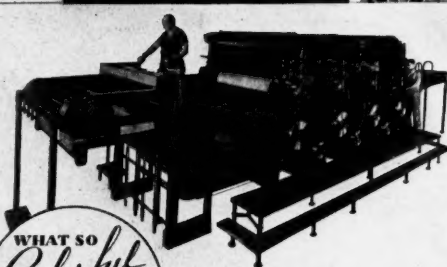
Scraping outworn equipment does no good. For something still better has speeded this concern from the 1912 to the vast manufacturing plant occupying nearly 100,000 square feet.

largest left building in the world. Y built on humble output of 600,000 of black and white sheets per (omitting daily production in 1921 180,000,000 square inches of litho plus 500,000,000 square inches of 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 Hoffman's customers win on both

THE NATIONAL PROCESS COMPANY, INC.

75 VARICK STREET, NEW YORK • LITHOGRAPHERS

• Sales Portfolios • Sales Manuals • Advertising Portfolios • Magazine Inserts • Menus • Booklets • Posters • Brochures • Business Cards • Stationery • Maps • Labels • Signs • Etc.



WHAT SO
Colorful
AS A
FOUR-COLOR
PRESS
?

You gaze at a roaring monster the size of a house—the only four-color offset press in New York. You watch it discharging huge sheets of 20 square feet, beautifully color-printed with lightning precision. You marvel at that complex combination of "feeders," "cushions," "cylinders," "fats" and whirling cylinders—at a giant thing of steel which almost seems to think. You wonder, "How can they ever make it work?"

And that is exactly the doubt which many experts expressed when National Process, daring to pioneer, installed this great four-color press in its plant. How gratifying then to have this monster performing perfectly—at a speed almost unbelievable. Difficult printing is its delight—all day long—catalogs, road maps, giant ads, broadsides, posters—anything that builds business with color printed on paper.

Even sheets speed through this press at one time. Four thousand sheets are four-color-printed in one hour. Every color rich and clear. Every line sharp and clean. Fine lithography—done faster—with fewer operations. And the man with the printing budget gets a lift.

THE NATIONAL PROCESS COMPANY, INC.

75 VARICK STREET, NEW YORK • LITHOGRAPHERS SINCE 1912

• Sales Portfolios • Sales Manuals • Advertising Portfolios • Magazine Inserts • Menus • Booklets • Posters • Brochures • Business Cards • Stationery • Maps • Labels • Signs • Etc.

LITHOGRAPHY SWINGS INTO HIGH



W HEN the first "horseless carriage" spluttered down the street to the ribald ridicule of the boys in front of the general store, lithography was an art and little more. No "giant ads" adorned the store windows. No lovely ladies flashed toothbrush smiles from lithograph counter displays. Then the motor car and the lithograph were luxuries.

But epoch-making improvements made motor cars finer, faster. Better cars sold more cars. Mounting volume cut costs. The luxury for the few became the necessity for the millions.

Lithography, too, speeded along the same course. Finer work, faster work, more value for the dollar work. Advertising, sales promotion... a hundred departments of business... found that they could use this art to haul home the bacon.

Thus the motor car and commercial lithography came of age together. And together, year by year, they grew more useful to the world. Symbolic of their parallel careers, is a motorized nation guided by accurate and colorful lithographed road maps. Over 15,000,000 road maps "offset by National" during the past year, are convincing proof that lithography is going places.

THE NATIONAL PROCESS COMPANY, INC.

75 VARICK STREET, NEW YORK • LITHOGRAPHERS SINCE 1912

• Sales Portfolios • Sales Manuals • Advertising Portfolios • Magazine Inserts • Menus • Booklets • Posters • Brochures • Business Cards • Stationery • Maps • Labels • Signs • Etc.

Vigorous promotion by a well known lithographic house—displays that have appeared in national advertising journals and elsewhere. First-class selling

cases, program advertising is charity or 'donated money'; you can better do your donating direct, with 100 per cent of the amount going to the cause you wish to assist, rather than through program panhandling where quite frequently not more than 50 per cent of the cost of your advertisement reaches the final object of your well intended benefaction.

"Whether you are devoting 10 per cent of your gross or 25 per cent of your net to advertising, you should be prepared to expend not less than an average of \$10 in

TYPE HOUSE TALKS UP ITS SERVICE

THROUGH its recent book, carrying the somewhat unusual title, "Very Truly Yours," the Typographic Service Company, of New York City, has indeed glorified the meaning of typographic service, and has demonstrated its capacity to render such service through to its final expression in printed form. Had "Very Truly Yours" been published by the manufacturers of a particular composing

chine is the foil used to emphasize the company's service and its ability to give full expression to the requirements of a discriminating clientele.

"Very Truly Yours" is of itself an excellent expression of the high standard of typography which characterizes the Typographic Service Company. Composed throughout in Monotype Caslon Number 337 and Number 137, and showing some

A BOOK FOR EVERYONE INTERESTED IN
TYPOGRAPHY, BUT PARTICULARLY FOR
MEMBERS OF THE ADVERTISING & PUBLISHING PROFESSIONS, DEMONSTRATING
THE SUPERIORITY OF THE MONOTYPE
SYSTEM OF AUTOMATIC COMPOSITION &
PROVING THAT, ALTHOUGH A PROJECT
COMPOSED ON THE MONOTYPE MAY BE
MACHINE SET, IT IS STILL

Very truly yours

WITH CERTAIN ADDENDA DESCRIBING THE SUPERIOR
COMPOSING SERVICES RENDERED BY

TYPOGRAPHIC SERVICE COMPANY
216 EAST 45TH STREET, NEW YORK, N. Y.

PERSONALITY PERMITTED

HOW MONOTYPE EMBODIES THE IDEAS OF THE CREATIVE
LAYOUT MAN, THE TYPE DESIGNER AND THE ACCEPTED
TENETS OF GOOD TYPOGRAPHY



WE ARE not in this book attempting to take you on a personally conducted tour through the nervous system and viscera of one of the most complex mechanisms produced by modern engineering. We believe you to be interested in cogs and levers only as they contribute to the appearance of the finished job, its cost sheets and closing dates which are the ogres of both the advertising and publishing professions. But to understand *how* Monotype produces its superior typography—without sacrificing economy or speed—you must know something of the machine itself.

COMPOSITION AND CASTING STAND ALONE

The basis of Monotype's efficiency might be termed "functional divorce."
Type must be composed and type must be cast; both operations are of equal

Very truly yours

direct mail every thirty, sixty, or ninety days that will go to prospective patrons as well as to the old reliables with whom you have the natural trade preference. Listen, Mr. Druggist, if you will give as much time to direct mail as you give to cigar and tobacco salesmen you can't help but make a success of it. Good advertising . . . is sound psychology."

Mr. Donald is of the opinion that letters sent to business men to boost the printing business should be followed up by personal calls on those same merchants. Samples of printing should be taken along—samples showing printed matter relative to the field in which the business man on whom the call is being made is engaged. Facts and sufficient data should be used to back up the sales talk.

machine we would not have been a bit surprised; we doubt whether said manufacturers could have compiled a better collection of sales arguments for their product's performance.

The interesting feature, aside from the excellence of the book as an example of high-class printing and good printers' advertising, is that the publisher, the Typographic Service Company, has devoted by far the larger portion, almost the entire book, to what might well be termed an enthusiastic testimony for the particular composing machine the company has determined upon as the best for its purpose. From that testimony for the machine, the reader is led logically into reasons why the service of the company itself excels. In other words, in this instance the ma-

remarkably good examples of halftone printing on antique book paper—halftones showing close-up views of parts of the monotype machine—the book is bound in black cloth over boards, with white backbone. The only printing on the cover is the small label carrying the title, "Very Truly Yours," with a floret at each end, printed in white on light-blue paper and pasted near the top of the backbone. Across the endsheets at front and back, printed in light blue, are bands representing the perforated paper ribbon from the monotype keyboard. Reproduced herewith are several pages, including the title page (shown above, left).

A foreword, an excellently worded short article in praise of printing, appears under the title, "Your Obedient

Servant—Type's Proudest Boast," this carrying the signature of Harry Varley. A short introduction over the signature of C. E. Ruckstahl, the founder and present head of the company, informs us that "More than a quarter of a century ago—in 1909—my knowledge of advertising and of typography convinced me of the urgent need for specialized typesetting service for advertisers, advertising agencies, and publishers. With this idea, the first typographic service was established. Then foundry type set by hand was used

PROMOTE THOSE JOBBING ITEMS!

By Ellis Ewing Murphy

IT BURNS ME UP when some smart(er) salesman from out of town comes through my native bailiwick and peddles a lot of high-priced calendars, or letter-heads, or envelopes, when that business is rightfully *mine*! It burns me up when I think that I could have submitted samples just as good, maybe better—and that this smart lad's prices, nine chances to one,

printers let it be known that they have the merchandise all ready to offer.

I contend that any printer worthy of the title should have a complete file of the following items, and be sufficiently well versed in their manufacture to discuss them intelligently: Envelopes, tags, engraving, lithographed stationery, Christmas cards, calendars, gummed labels.



PRESENTING THE FAMOUS MONOTYPE DIE-CASE—A LANGUAGE IN MINIATURE—BEARING TWO HUNDRED AND TWENTY-FIVE CHARACTERS—OFFERING USERS OF COMPOSITION THE WORLD OF TYPE IN A SQUARE OF METAL THE SIZE OF YOUR HAND

Very truly yours

"YOUR OBEDIENT SERVANT"

TYPE'S PROUDEST BOAST

By HARRY VARLEY

His knowledge and wisdom of the world eventually finds its way into type. For type bestows immortality on every idea, dream or truth that should survive. By the use of type, writers and poets speak to the entire civilized world in a few months from the time their thoughts are conceived—if their conceptions be worthy. Too often, the function of type obscures the dramatic part that it plays in the drama of presentation, the art of persuasion and the business of selling. In the hands of an artist-compositor, typesetting is a creative art. Sizes and dimensions only restrict him as an architect is bound by the plot he builds on and the space demands of the building. Type is only honest and sincere in the hands of a worthy man. It lies and cheats for the charlatan. Type can be ugliness itself or of boring mediocrity if such is the mind that works with it. The compositor with taste, vision and knowledge produces beauty. He creates an impression of pure loveliness with type. He can make it smile. Under his hand, type whispers in seductive tones or thunders its messages to startled eyes. How vital it is to choose men for your typesetting who are essentially

exclusively. Demand for greater speed, larger production, and always the eternal quality became so exacting, we continually increased our facilities and methods as science and invention developed them. . . ." Then the reason for the book: "To tell the truth about composition and to offer you complete typographic service with monotype setting . . . with that finer quality on which our business was built."

In size 8¼ by 11½ inches, the book was published in a limited edition of 1,700 copies. It was created and produced under the direction of Stanley Nowak, written by Nicholas Samstag, and designed by Amos Bethke. It's an advertising piece so well done, so fully documented, that it merits a place on the shelves of any typographic library.

are higher than the prices I would have asked for the same job.

But isn't it a fact that the kinds of materials mentioned above are the kinds from which the average small-town printer appears to hold himself aloof? Alas, yes, it is a fact—and as a result the printer shows a milder bank balance than he should show under the circumstances.

Who's to blame? Certainly the owner of a small but complete shop is, or can be, of far greater service to his community than any traveling salesman. But all too frequently he is not appreciated because *he has not made himself known*. It is surprising what a little initiative will do toward bringing in those engraved weddings, those large envelope and tag orders, and it is equally surprising how few

One of the least expensive methods of letting it be known that your customer can purchase such material from you is simply *showing one line at a time* on periodical calls. In this way, your individual items will make a clean-cut impression—they'll "register" with your prospects. And from personal experience I have found that my clientele would rather purchase from me, and locally, than they would from some traveling salesman who has no stake, no especial civic interest, in the community.

The danger signals in jobbing items are few, but should be watched carefully. First, the danger of credit risk is doubly threatening because you have no control over the manufacture of the item you are jobbing; the only way to make certain of

there being no grief along this line is to deal with a good reliable house. It is not to be assumed that the ZYX Label Company is an honest and reliable concern simply because the salesman showed you fancy samples and the prices were low. Make certain that the firm whose samples you are merchandising is a leader in its field. Then if mistakes are made they will be few and far between and they will be corrected gladly and without quibbling.

Secondly, check up on all copy sent away for printing. Better check it *three* times to be certain—and get the customer's okay as well.

Thirdly, before you approach a prospective user of any of your jobbed items make sure that it is the best line in its field, and properly priced. For example, I have before me certain engraving samples in a slovenly prepared book, and I find (after much diligent work with a slide rule and adding machine) that the firm offers fifty wedding announcements for \$30.65, and as low as \$19.70, depending upon the style of letter.

I ought to burn that book—certainly I'll never show it to anyone while I'm in my right mind!

I have another book that gets a real play and makes me a real profit, one that is a fine example of all that's correct in engraving. This latter set of specimens lists, in plain English, fifty weddings with plate for \$8.95 up to \$11.45, depending upon the quality of the stock. The discounts are parallel.

Envelopes are a fine line on which either to lose a nice pile of money or make an equally nice amount. The only way to assure quality work is by knowing the concern you are dealing with. A wide field for choice is presented in envelopes, and many envelope manufacturers are in your field, calling on your prospects. It is impossible to sell Smith's envelopes to Jones when Jones is already purchasing them from Smith. Prices here also show a wide variation, and quality likewise. The problem is to find the manufacturer whose prices are right and who will not solicit over your head.

When the United Typothetae of America was organized in Chicago in 1887, Andrew McNally was elected vice-president, and at the next annual meeting, held in New York, he became president.

The present plant and products of Rand, McNally and Company include the finely illustrated literature so essential to passenger-train service as well as the specialized ticket and tariff forms now required in great variety. Bookmaking, process-color work, publications, and a wide range of photo-lithographic subjects are included in the scope of work of this eminent firm.

★ ★

Indexing Type and Cases

The problem of indexing type and cases so they may be located readily, especially in a large composing room or where there are many different type faces, is one that requires careful attention. Naturally each composing room presents an individual problem, or, rather, must be individually indexed, and different methods have been devised for the purpose. A simple, yet highly efficient method has been brought to our attention by L. V. Chapman, of the John P. Smith Company, Rochester, New York, who states that it was conceived and executed by the composing-room foreman, William Ahrens.

The method consists of binding a series of cards, of good-grade index bristol, 7 by 4¾ inches in size, in black embossed covers. On these cards, arranged in alphabetical order, are listed the type faces with the proper designating numbers where necessary, with the different sizes of each face and the location (frame and case). Thus, "Antique, 25-J, 6-point—C-20," indicates that this particular size of this face will be found in frame C, case 20.

On the reverse side of each card is a diagram—it might be called a "front elevation"—of each frame, showing the case numbers, and the type faces and sizes in each case in the frame, the frames having been lettered from A through the alphabet to Z. This method is simple, yet effective, and a time-saver in locating type, especially so when new men are started in the composing room.

★ ★

Cart Before the Horse

It is a fact that fine-screen halftones on rubber can be made, but the fine dots will "wiggle" under the impression required on our present presses. When presses are built with more uniform impression for printing rubber plates, fine-screen rubber plates will be at hand, ready for action.

HALFTONE SHOWS SCENIC BEAUTY

By Henry Lewis Johnson

THE Rock Island Lines illustration, "Vistas of Matchless Grandeur in the Scenic West," shown as the frontispiece of this issue, is another in the series of exhibits in THE INLAND PRINTER demonstrating both artistic and technical attainments in halftone. In this instance, one's imagination is stirred in the process of ranging from the beauty of the foreground, up the sheer heights and off to canyons beyond. The play of light and haze demonstrates the marvelous pictorial qualities of the halftone process. The subject, incidentally, is enhanced by the graining of surface. This practically obliterates all trace of the halftone screen. It also permits all portions of the plate to be seen without having to be moved to overcome reflected lights.

Rarely is a greater range of scenic beauty and of life out-of-doors to be found than in the brochure, "The Garden of Allah," from which this subject is taken. The prospective traveler is enticed by a stimulating range of views; and idyllic settings are pictured in the many resorts of Southern Arizona and California reached by the Rock Island Lines. This new scope of travel-outings is comprehensively stated: "Not all at once were these manifold attractions of the Golden State Route brought to light. At the outset, the thousand miles of desert traversed offered novelty that sooner or later became monotony. But exploration

and development by irrigation have changed all that. The desert, polka-dotted, as it now is, with green oases and cultivated fields, has become the most noted region in all America for variety of scene and intensity of interest, and, with two air-conditioned trains daily—the Golden State Limited and the Apache—it is possible to see it in the utmost comfort in summer as well as in winter."

The brochure concludes its practical purposes by a listing of Rock Island Travel Service Bureaus in all the larger business centers, from which complete copies of *The Garden of Allah* can be obtained. Much favorable comment has been made on this production, which is representative of the finest work in this field.

It is significant that this frontispiece is the product of a pioneer firm in railroad printing. In the early sixties a New York firm developed a machine for numbering tickets consecutively by means of a series of wheels. One of the first purchasers was the Chicago firm of Rand, McNally and Company, organized in 1864. The business of the firm grew rapidly, but the entire plant was lost in Chicago's great fire of 1871. Rand, McNally and Company at once acquired another plant and continued in its specialized work. The firm issued maps in sheets and in atlas forms. The publication of the *Railway Guide* had been begun previously, in the year 1869.

The Open Forum

Dedicated to frank discussions of topics of interest to the printing industry.

The editor does not assume responsibility

for any views advanced by the contributors

Business Training Needed

To the Editor: In your October issue appeared an editorial headed "Test and Approval Insigne." Now it has been over a year since I read the Code of Ethics of the U.T.A., yet I'm sure that I could write one essentially identical. In fact I could write one much shorter, and just as effective—if employing printers measured up to it in actual practice.

I still think that NRA (and the Blue Eagle insignie, which was to be the "mark of high patriotism") a blundering attempt to "fix everything" by law and edict. You cannot bring about *permanent progress* by material force (law); neither can you make a soldier out of a man by giving him a hat and a sword.

Those who are agitating the idea of "an insignie for market stabilization" claim that great sums have been spent by the industry in the past twenty-five years to teach printers to ascertain their costs and to add a profit. They aver that this vast spending has not brought about stabilization in the printing market. And so, in spite of the illuminating experience of the NRA and the famous Blue Eagle, they now want to bring about a "similar miracle"—perhaps using the head of a fox, or Ben Franklin with a halo, as the "mark of high citizenship."

Granted that the U.T.A. (which means the printers belonging to this organization) has spent hundreds of thousands of dollars spreading the gospel of "know your costs, and add a profit," and that this expenditure of time, effort, and money has *not* effected a stabilization of the printing market—there must be some definite reason for this failure. What is the trouble?

The trouble is, simply, this: Lack of **BUSINESS** training for apprentices. We train our apprentices in the mechanics of their jobs, and continue to ignore the most important need for training them in printing-house administration. We allow these apprentices to become journeymen, and later, shop owners, without lifting a

hand to educate them in the fundamentals of printing-plant operation. Every day in the year hundreds of new employing printers come into a field already overcrowded. The reason they do this is—because of ignorance, ignorance of business. When you tell them the field is already overcrowded, over-equipped, they laugh. This is the false hope and false courage and optimism of ignorance.

And so, *after they are in*, the U.T.A. spends thousands to educate them—and this effort proves ineffective simply because it's applied too late. These new arrivals have discovered a situation in the industry which they never dreamed of. After they are in, they soon find that costs are much greater than they could possibly have realized. Due to the over-equipped condition of the industry the only way these new arrivals can exist is to work long hours, employ cheap labor, cut prices and otherwise do the demoral-

izing things which keep the industry down—as a profit-producing business.

The U.T.A. spends its money and time and effort trying to educate desperate men—men who might have stayed out of the business, or remained as skilled wage earners—or who, educated *before* they went into this highly technical manufacturing business, might have been sensible competitors, and a credit to the industry. The remedy is not to be found in the U.T.A.'s idea of educating those who are IN, but rather in educating those who are continuously and relentlessly coming into an industry already over-equipped. *Educate the APPRENTICE in printing-house administration.*

I have two boys now apprenticed, one in the composing room and one in the photoengraving department of a large printing establishment. I am going to see to it that both of these "embryo employers" know at least the fundamentals of cost finding, of printing—and of engraving-house administration. I'm going to see to it that they are thus educated before it is too late—*before* they take steps to enter one of the most highly technical manufacturing industries in the world ignorant of general conditions, ignorant of business procedure, and therefore a detriment to the whole printing industry.

If this education keeps them out of the industry, well and good. If, after a thorough grounding in all the essentials which make for a wise decision, they still decide to "go in for themselves" I'll know that they will be a credit to the industry, and will have some chance of succeeding without wearing out themselves (and their plants) doing work for less than cost.—AL. S. HANSON, *Denver.*

Profit Revision

To the Editor: In my article on stabilization in the December number of THE INLAND PRINTER appeared a table purporting to show the average percentage of gain over costs for certain classes of shops. This table was compiled from "Ratios of Printing Management," and at the



John R. Riddell, head of London School of Printing, views amusing bouillon poster that tied up with the printing exposition in London

time I prepared it I thought it to be correct. F. W. Fillmore, supervisor of accounting for the U. T. A., writes me that my figures were taken from the wrong tables, and encloses a tabulation showing the actual percentage of profit and loss for all classes of shops reporting to the U. T. A. for the years included in my table (shown directly below).

Mr. Fillmore's table is given herewith, showing that for the year 1934 the average profit for those plants earning a profit was 5.13 per cent and for 1935 the average percentage of profit for the profit-earning plants was 5.54. My compilation was taken from the balance sheets of the reporting plants, while Mr. Fillmore contends the correct figures are revealed by the operating statements of reporting plants. I make this statement and correction in order that no one may be misled as to the actual earnings on sales of the

profit-making plants for the years included in my table.

The reduced percentage of gain as revealed by Mr. Fillmore emphasizes more than columns of argument possibly could, the soundness of my suggested plan of using the hour costs of these plants as a basis for establishing a stabilized hour cost applicable to all plants. For it is apparent that if the most efficiently managed plants of the country cannot earn more than 5.54 per cent profit on their sales, then their averaged hour cost rates must be accepted as the minimum at which any plant can afford to calculate its production costs. This done, the only remaining problem for the individual plant owner is to determine how much profit he should add to his cost, or how much his competition will permit him safely to add.—W. J. BUIE, *El Paso, Texas.*

TABLE SHOWING PROFIT AND LOSS ON SALES OF PLANTS REPORTING TO U. T. A. FOR 1930, 1934, AND 1935, COMPILED FROM "RATIOS ON PRINTING MANAGEMENT."

Year	Number Plants Reporting	Volume of Sales in Thousands	CLASS								Av. for Profit Earning Plants
			A	B	C	D	E	F	G	H	
1930	526	79,552	*00.94	01.6	08.2	12.5	15.8	25.6	19.0	23.1	18.0
1934	679	75,756	*12.1	*0.23	*02.1	06.9	23.7	21.2	14.4	25.0	20.0
1935	485	75,450	*13.7	*0.315	01.9	04.4	24.1	21.0	15.8	22.6	17.8

*Losses.

Classes by volume: A, \$15,000; B, \$15,000 to \$35,000; C, \$35,000 to \$75,000; D, \$75,000 to \$150,000; E, \$150,000 to \$300,000; F, \$300,000 to \$500,000; G, \$500,000 to \$750,000; and H, above \$750,000.

Original table prepared by W. J. Buie, which accompanied his stabilization plan in December issue

TABLE SHOWING PROFIT AND LOSS ON SALES OF PLANTS REPORTING TO U. T. A. FOR 1930, 1934, AND 1935, COMPILED FROM "RATIOS FOR PRINTING MANAGEMENT"

Year	Number Plants Report- ing	Volume of Sales in Thou- sands	CLASS								
			A	B	C	D	E	F	G	H	Composite
1930	465	70,495	.38	1.32	1.38	1.61	2.23	3.25	5.78	8.59	4.06
1934	622	60,865	.65*	1.04	.88	1.85	.52	.56	1.20	2.19	1.11
1935	457	66,125	2.23*	.23	1.69	2.17	2.12	2.94	2.36	5.42	3.03

*Losses.

Classes by volume: A, less than \$15,000; B, \$15,000 to \$35,000; C, \$35,000 to \$75,000; D, \$75,000 to \$150,000; E, \$150,000 to \$300,000; F, \$300,000 to \$500,000; G, \$500,000 to \$750,000; H, \$750,000 and over.

Year	Per cent Profit on Sales for Profit-Earning Plants	Per cent Profit on Sales for more Profitable Plants
1930	Figures not Available	12.24 (Plants earning 8 per cent or More Profit)
1934	5.13	8.13 (Plants earning 6 per cent or More Profit)
1935	5.54	9.92 (Plants earning 6 per cent or More Profit)

Table revised by F. W. Fillmore, U.T.A. supervisor of accounting, based on the operating statements of reporting plants. Mr. Buie states that reduced percentage of gain adds point to his argument

Glamor of the Craft

To the Editor: I found the illustrated story of the Olympia gathering in London both inspiring and challenging, and the inclusion of the work of printing schools and technical colleges suggests possibilities for a showing of equal magnitude in this country. Also, I want to say a word for the historical articles by Douglas C. McMurtrie. The publishing of this sort of material stamps THE INLAND PRINTER as more than a trade journal. Too often, I think, journals of the printing industry lose sight of the historical, romantic, and idealistic sides of the craft. I believe much is to be gained by keeping this angle of the printing art ever in the forefront. We try to do a little of this in our house-organ, *The Kablegram*, which prompted Otto W. Fuhrmann, of the Graphic Arts Division, New York University, to write:

"I always like it if printers present to their clients some of the romantic or historical aspects of their craft; in fact, not enough of that is done generally, considering the rich traditional background. Respect for the honored calling of the printer could be increased, as far as the public is concerned, if more stress were laid upon the great heritage. We who are in printing know that there is a great deal more to it than mechanical action in performance, and speed and economy. The public has to be educated to appreciate what is behind all this."

Still, I believe it is of even greater importance, in this age of machines and the Fordized specialization of printing-shop workers, that readers of printing trade journals become enthusiastic about the historical glamor of their craft.—HEC MANN, *Mount Morris, Illinois.*

★ ★

Typographic Keepsake

C. Raymond Beran's striking treatment of the Twenty-Third Psalm, shown here as an insert, is one of a series of similar typographic keepsakes he is preparing. A lover of the more traditional faces and type styles, Mr. Beran writes: "We get a morsel of satisfaction occasionally by putting through a piece of work set entirely in Caslon, or Garamond, or Bookman; for, as you well know, such faces are the foundation of all good and real printing."

Referring to Mr. Beran's "Lincoln's Address" frontispiece, which appeared in our last issue, a keen-eyed correspondent, H. K. Smith, of Hamilton, Ohio, queries the designer's use of the word "concecrate." We can find no sanction for this spelling, and are forced to conclude that it was a typographical error.

THE INLAND PRINTER for March, 1937

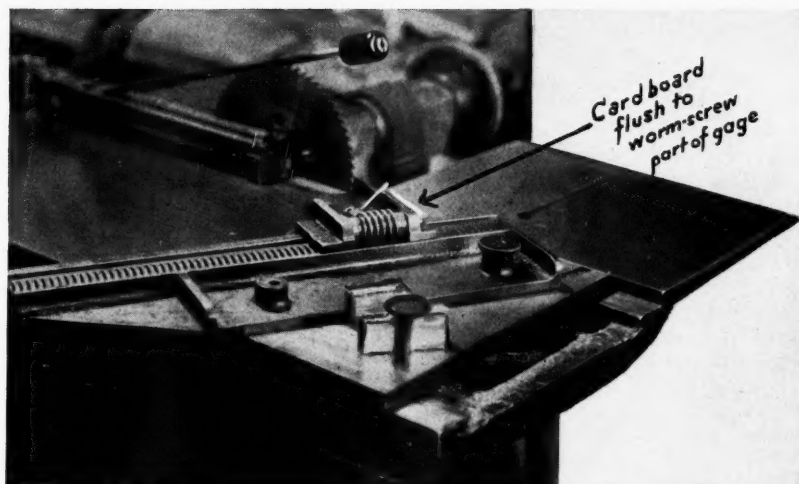
The 23rd Psalm

The Lord is my shepherd
I shall not want. He mak
eth me to lie down in green

pastures: He leadeth me beside the still waters
He restoreth my soul He leadeth me in the
paths of righteousness for his name's sake. Yea
though I walk through the valley of the shadow

of death, I will fear no
evil: for thou art with me
thy rod and thy staff they
comfort me Thou pre
parest a table before me
in the presence of mine
enemies Thou anoint
est my head with oil
my cup runneth over
Surely goodness and
mercy shall follow me
all the days of my life
and I will dwell in the
house of the Lord forever

C. Raymond Beran, Los Angeles typographer, demonstrates the effectiveness of typographic treatment alone, without benefit of artist or engraver, except for the mechanical reproduction. In the original, the oval ornaments are printed in black, and hand painted in delicate light tints with water-color



LAYOUT SAYS SLANT!

"Follow layout for slant on boxes"—instructions easily carried out by the compositor, using his saw and following the procedure outlined below

By LEROY CHURCH

MUCH of today's advertising typography, whether newspaper, magazine, or direct mail, contains slanting boxes or slanting type composition. Many printers have their own pet methods of making these slants—some good, some bad, and many of them containing an element of guesswork.

Proof after proof will come back marked: "Please follow the layout for slants on boxes." Then and there the foreman tears his hair, if any. In most instances the layout shows the exact slant desired by the artist or ad writer, and any printer with a smattering of ability can build these slanting boxes so that they will conform to the layout exactly, with all the guesswork eliminated.

The chief requisite is a printer's saw with mitering devices. The next important item is some thick cardboard (about 6- or 8-ply) cut in strips about one inch wide.

Referring to the line illustration herewith, we see that we have a partial layout, showing the desired slants for two boxes. The dotted lines around (A) and (B) and the line (C) are not on the layout when it comes to the composing room. These letters designate the added equipment needed to do a perfect job of box slanting. The dotted sections (A) and (B) represent pieces of heavy cardboard, while (C) is a guide-line you must draw on the layout to help complete the job.

Take cardboard (A) and put it on the layout as close as possible to the box, as shown. Now lay your line gage on the cardboard straight up and down, even with the outside border of the ad (if the ad has no border, or the box is too far in the ad, draw a temporary straight line on the right-hand side) and draw a line on the cardboard along the edge of your line gage. When you pick the cardboard up you will find you have a line that slants from left to right. This slanting line is identical with the slant of the job.

Now place this cardboard on the bed of your saw with the drawn line parallel with the edge of the bed, just in front of the saw blade.

Remove the pin from the movable mitering part of your saw, push the long material-holding part toward the blade, just as you do in ordinary mitering, but *put* the pin back in the hole nearest the outside edge of the bed (see photo), moving the mitering gage up until the cardboard can be pushed back flush against the long edge of the worm-screw part of the gage. Work the worm-screw and move the sliding part until the line on the cardboard lines up perfectly with the edge of the saw bed.

Take a few pieces of metal furniture and place them between the pin and the movable gage (see photo), until the space is filled, then throw the cardboard away, as it has accomplished its purpose.

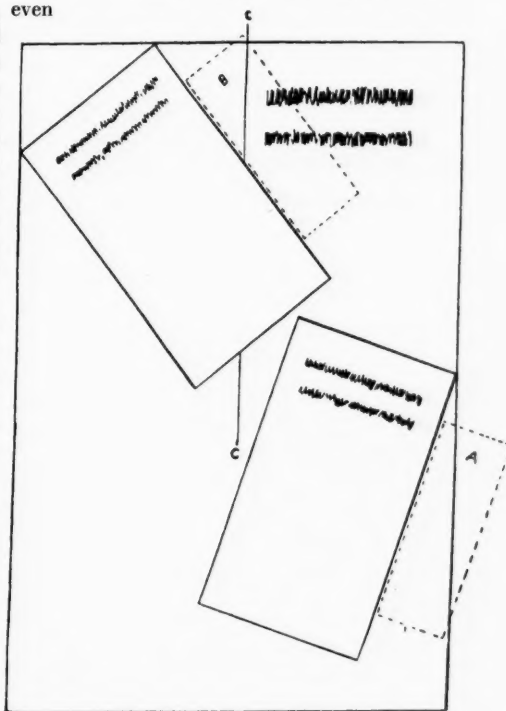
You now have the identical angle on the saw that you have in the job. Move the worm-screw part of the gage back to allow for material to be cut.

If the bed of your saw does not raise you will be handicapped slightly in that two or three pieces of metal furniture are all you can cut at one operation.

Put the material in the saw to be mitered with the ends pointing toward the saw blade, and all four sides of any right-angle box can be cut at this one setting of the gage. If boxes are not right angles, make cardboard for each separate angle.

When the boxes slant in the opposite direction, as the one next to cardboard (B), draw a line on the layout (C) heavy enough so that it will act as a carbon.

You will notice on cardboard (B) the line slants from right to left, and you can't make that work in the saw. So when you draw the line on cardboard (B) be sure to follow directly on top of line (C), then turn the cardboard over and you have the carbon line running from left to right. Use this carbon side to adjust your gage and it can't miss. This simple procedure is easily and quickly accomplished; and it helps to eliminate cussing from the printer's workaday world.



Strips of heavy cardboard, A and B, are lined up with boxes on layout, and marked to obtain the required slant on the printers' material that is to be cut

COBWEBS HAVEN'T A SHOW IN G. P. O.

THE REPORT of the Public Printer for the fiscal year ending June 30, 1936, is before us. It's a weighty document, not in size or avoirdupois, but from the standpoint of the amount and character of detail involved. Reading it does not produce the interest created by a mystery thriller. It is a document that requires study. But to those interested in knowing something about the details involved in producing the printed matter necessary to the operation of Uncle Sam's business, printed matter involving more than four and a half million chargeable impressions, there is much to be gained by a perusal of this comprehensive record.

Evidently the achievement in developing a universal type metal, one that can be used for all typesetting machines and also for stereotyping, is considered the outstanding achievement as it is the feature with which the report is started. It is an achievement worthy of note, for it replaces five different formulas that were in use, and it is reported as giving entire satisfaction as well as simplifying the problems involved in handling the various metal formulas formerly employed. The new formula developed for this universal metal consists of 6 per cent tin, 12 per cent antimony, 82 per cent lead.

The adoption of electric lift trucks and having paper shipped in on skids instead of in cases, has resulted in a considerable saving, not only in the original cost of the paper, but in the handling of it throughout the plant, and in the disposition of the old cases.

The durability of press rollers has been increased through the development of a roller lubricant which prevents cracking due to the drying of inks on the ends when not in use while running short forms. Also, specially prepared non-melttable composition rollers were tried out to replace the rubber rollers used on the electric proof presses, and as these gave such satisfactory results they are now in use throughout the office.

The introduction of titanium dioxide into certain inks, it is stated, has resulted in improved coverage and opacity, and the adoption of primrose-yellow pigment has greatly assisted in the matching of certain colors in the compounding of inks.

A solution of a chemical compound known as sodium sesquisilicate has been substituted as a more effective agent for washing type forms, the solution in use consisting of twenty pounds of crystalline sodium sesquisilicate dissolved in fifty gallons of water.

In the platemaking division several new developments have been adopted in

the making of electrotypes, these being along the lines of what is being done by the International Association of Electrotypers. One of these is what is called the "fast-shell plate" for special emergency jobs, produced by the use of alternate lead and copper anodes and high voltage, and making it possible to run the cases in the starting tank three minutes, and from twenty to twenty-five minutes in the large (semi-automatic) tank, thereby producing a good shell averaging better than five one-thousandths of an inch thick.

The use of lead anodes, which have been the subject of discussion among electrotypers, and which have been in use in the G. P. O. only a couple of months, has resulted in less solution being thrown away in adjustments of specific gravity, making a saving in acid and enabling the division to speed up its cathode conveyor from fifty-eight to fifty minutes for a circuit of the depositing tank with no reduction in the thickness of the regular shell. The all-around saving is noteworthy.

WHEN INK AND ROLLERS WORK BEST

IN ORDER to combine materials differing in specific gravity and to render ink properly adhesive, the pigment, varnish vehicle, and other constituents are carefully ground in the ink mill until thoroughly combined physically. Adhesion is required so that the ink shall follow the fountain roller, follow the ductor when it firmly contacts the fountain roller, leave the ductor in contact with the ink plate and leave the ink plate for the angle rollers or other distributors and the form rollers, leave the form rollers for the surface of the form, and finally transfer from these surfaces to the paper or other stock being printed.

A careful study of the sequence shows us that the composition roller, in addition to its adhesion, is endowed with an almost human touch known as "tack." This property is sometimes erroneously referred to as "suction" but it is really an inanimate touch. Wonders have been achieved with the artist's brush. Why not—since the brush can place a layer or layers of colors of any thickness desired on the fabric while the film of ink rolled on the form by the roller is almost immeasurably thin? On a large press the rollers ink many square feet of surface, composed perhaps of intermingled needle points and large solids, in one operation—a marvelous job requiring a nice touch indeed.

But the form must not only be inked, but inked in such a manner that the ink

Through faster cooling of the pans in backing up, the division has cut pouring and cooling time from nine minutes on a cast to four and one-half minutes, and at the same time improved the condition of the metal.

The reopening of the apprentice school on October 16, 1935, the starting of excavation work for the new warehouse, and plans for another addition to the building as soon as the warehouse can be completed and the buildings now occupying the site can be vacated and razed, are all interesting items, the latter especially so as public printers have been advocating the need of a new building for many years past—since 1913 in fact.

The year covered by this report was the busiest in the history of the office for certain classes of work, due to requirements of the various new bureaus and administrations set up under the recovery program. While the production facilities were taxed to the utmost, it is stated that every demand was met and in many instances delivery was made in even a shorter time than that specified by the ordering office.

covers the form smoothly and completely and then transfers smoothly and in sufficient quantity to produce a clear, full-strength print on the paper. Aiding and abetting the rollers is the adhesion of the ink, most of it generally in the varnish portion of the vehicle. It is evident that the ink works best when it's in the form in which it leaves the mill, well mixed physically; but under various conditions the varnish tends to follow the fountain roller more swiftly than the rest of the mixture and this leads to various troubles.

The mechanical agitator was devised to obviate this trouble. Manual agitation is also helpful. And, in addition, the fountain pawl and ratchet may be used to control the ink feed to the ductor from the fountain roller. Ordinarily the fountain is opened moderately and set for a medium throw of the roller, which may be increased or decreased as is necessary during the run. This is the century-old custom, and still followed.

There are exceptions to all rules. If the varnish of an ink in the fountain is inclined to separate, the ink may be forwarded to the distributors with less separation if the fountain is opened wider than normal and the throw of the fountain roller made less than normal. This setting of the fountain is not a substitute for manual or mechanical agitation. It reinforces the agitation. It is necessary that the ink distributor be in good condition.

The Month's News

Brief mention of persons, products, processes, and organizations; a summary of printing and allied-trade events and comment that covers the past, the present, and the future

Special Offset Press Built

A versatile web offset press with special features was recently completed by the Webendorfer-Wills Company, Incorporated, of Mount Vernon, New York, for a large lithographer on the Pacific Coast. Constructed on the unit type, it is capable of printing three colors on one side of the web or, running in combination, one color on each side of the web, or one color on one side and two colors on the other. It has been built for the purpose of producing labels, checks, letterheads, and salesbook work, and is equipped with a special imprinting, perforating, and numbering unit; also with rewinding attachment, and with a cutter head and flat-sheet pile delivery. It has a double paper stand for running and printing two webs at the same time. The new press is constructed with anti-friction bearings wherever possible, and with worm drive mounted on anti-friction bearings, and is equipped with special registering devices for sideways and running way of the web to assure accurate registration. Built to handle a sheet up to 25 inches wide by a cut-off of 26 inches, the press is capable of delivering flat sheets at the rate of ten to twelve thousand an hour, and with the rewinding attachment, it is said, it will operate at a considerably faster speed.

Linotype Factory Busy

Another encouraging report, indicating the progress of the printing industry from depression conditions and showing the increasing trend toward reëquipement to meet new demands, comes in the statement from the Mergenthaler Linotype Company that its big Brooklyn factory "is humping itself, with more men working than in 1929." Increased activity at the factory is due, the report states, to the rapidly increasing demand for machines from all over the United States as well as from other parts of the world.

U.T.A. Research, Stabilization

Work on matters pertaining to research and stabilization was moved forward and given added impetus at the meeting of the Executive Committee of the United Typothetae of America, held in Washington, D. C., February 18 and 19. A full day was given to consideration of the establishment of the Graphic Arts Research Institute, the special investigating committee, under the chairmanship of Frank J. Smith, reporting the results of its findings.

The primary objectives of such an undertaking as the Research Institute, according to the general opinion of the committee, should be: "(1) To serve the printing industry with technical and practical information concerning processes, materials, and equipment; (2) to perform research, coöperate with and coördinate work done by other laboratories within the graphic

arts industry in the development and improvement of printing processes and materials; and (3) to create a graphic arts library and become a clearing house of technical and factual information for the benefit of the industry through the issuance of bulletins and other informative literature of practical value."

Specific objectives and methods for reaching them, also a practical plan of financing, were included in the phases of the subject given consideration by the executive committee, and the special committee was authorized to obtain further specific information as further insurance that the plan of operation finally put into effect will genuinely promote the interests of the industry as a whole.

Under stabilization, the contents of the book on "Production Standards and Economic Cost Values" were reviewed by the executive committee, a press proof of this book being included as part of the report of the stabilization committee. It was the feeling that this book should be distributed at the earliest possible date. The next project of the stabilization committee, it was reported, will consist of a study of the general subject of salesmen's compensation. H. F. Ambrose was appointed chairman of the stabilization group in place of George H. Cornelius, who has found it impossible to continue his activities in this connection.

Mr. Cornelius, however, continues to serve as chairman of the 1937 convention committee, and reported on the progress of plans for the program and entertainment features for the coming convention, which will be held at Cleveland, Ohio, October 13 to 15.

Following a request, the Southern School of Printing, engaged in the training of apprentices at Nashville, Tennessee, received the endorsement of the U.T.A. executive committee after an examination of its curriculum.

Present at the meeting were president Earl R. Britt, of St. Louis; H. F. Ambrose, Nashville; George H. Cornelius, Indianapolis; B. B. Eisenberg, Cleveland; Albert W. Finlay, Boston; Harry O. Owen, Chicago; Frank J. Smith, Rochester; O. T. Wright, Washington, D. C., and Frank A. Young, New York. On this occasion O. T. Wright, U.T.A. treasurer, was especially complimented on the excellent financial position of the organization.

F. A. Hill to St. Louis

Frank A. Hill, formerly manager of the Chicago branch of the Intertype Corporation for a number of years, has become associated with Type and Press of Illinois, dealers in modern printing equipment, also used and rebuilt printing equipment. Mr. Hill is in charge of the St. Louis office, at 1712 Chestnut Street, which has just been opened by the company, and in addition will be the general representative of the company west of the Mississippi.

"Boost Your Own Industry"

Working on the principle that what helps the industry helps those who supply the industry with materials, or that when the industry flourishes the paper manufacturers naturally feel the effects, the West Virginia Pulp and Paper Company has just distributed to plants in the printing and allied trades a poster carrying that significant message, "Boost Your Own Industry." Under the displayed heading "Consumers All!" this poster has a direct appeal to employees, emphasizing the fact that outside the walls of their shops the printer, binder, owner, salesman, and their families, become consumers. Also that outside the walls of their shops the product they are handling becomes advertising literature bidding for their patronage. Then comes emphasis on the point of the message, which is that "You have a double motive for buying for your own use, the products and services using advertising literature." And in closing, "Put your best craftsmanship in your printings. The more effective they are, the more certain you are of steady employment—and of having more money to spend—as a consumer!"

This is poster number seven of a series, one of a number of pieces the company is issuing as an aid to printers. Among other pieces is a consumer booklet, a continuation of the series sent out during 1936, which contains salient facts and important case copy of the effectiveness of travel literature. Copies of this booklet are furnished to printers in bulk so they may imprint their own names on them and send them to prospective customers.

Information regarding these pieces may be obtained by writing the West Virginia Pulp and Paper Company, 230 Park Avenue, New York City, direct or through this journal.

Hawaiian Printers Expand

The Hawaiian Printing Company, Limited, Honolulu, has expanded its business and facilities, opening sales offices in the Schuman Building, and adding several men widely known throughout the Islands to its staff. Originally organized as the Island representative of A. Carlisle and Company, lithographers and stationers, of San Francisco, in 1930, the firm was incorporated in September of the same year by William B. Fielitz, who has since retired from active participation, and John P. Gomes, Jr. In December, 1932, Charles S. Crane, who has been connected with printing and publishing in Honolulu for more than forty years, and was for many years general manager of *The Honolulu Advertiser*, joined the company and is now president. In addition to Mr. Crane, and Mr. Gomes who is the vice-president, the officers include Gordon May, secretary, and Carl J. Lenzen, acting treasurer, and these with Allan McGowan and Henry O. Maby constitute the board of directors.

Lithographic Foundation

The Lithographic Technical Foundation, Incorporated, is to be congratulated on the progress made, as indicated in the brief summary of the more significant developments contained in the recent *Subscribers' Bulletin*. In view of existing conditions, which have not been wholly conducive to securing the utmost in the way of support for such efforts, the Foundation is to be doubly congratulated.

It is shown that 267 students were in attendance during 1935-36 school year, eleven different courses being offered to lithographic employees. The courses have been increased to thirteen for 1936-37, and two other courses will be added before the year closes. Also, over 350 have filed applications for the courses since last August 15, and it is confidently expected this number will be increased to 450 within the next month or two if present plans with respect to school accommodations materialize.

Two research reports, it is stated, were issued to subscribers during 1936, the first dealing with the treatment of papers for optimum register, and the second with the register rule, designed for purpose of checking the dimensions of the impression against the dimensions of the printing-plate image in order to detect distortion of the first-color impression which is a cause of a great deal of register trouble. Methods of dot etching also have been subjected to intensive study and a bulletin is to be published in the near future, the research department having developed a method of making deep-etched plates direct from negatives, the practical tests being nearly complete and the results promising.

Other progress has been accomplished both through research work carried on jointly by the Foundation and the National Bureau of Standards, and the research laboratory maintained at the University of Cincinnati.

Rubber and Plastic Plates

Announcement has been made by the division of Partridge & Anderson Company known as American Plastic Plates, Incorporated, Chicago, of the installation of complete equipment for producing precision-molded rubber and synplastic plates for all types of printing presses and devices. The Partridge & Anderson Company was among the first to make use of the Tenaplate method of producing electrotypes, and the new move is in line with the company's progressive policy. Incidentally, old-time readers of *THE INLAND PRINTER* will recall the name of the late C. S. Partridge, one of the founders of the company, who for many years was editor of a department on electrotyping and stereotyping which appeared regularly in this journal.

Recruiting and Training Workers

The need of greater attention to the training of apprentices in order to maintain a requisite number of skilled workers for the printing industry, was emphasized at a meeting of the Graphic Arts Association of Saint Paul, Minnesota, on Wednesday, January 20, held in connection with the annual observance of Printing Education Week. The speaker was Dr. C. A. Prosser, director of Dunwoody Industrial Institute, of Minneapolis.

Emphasizing the need for apprentice training, Doctor Prosser called attention to figures compiled by the International Typographical Union, showing that for the ages of twenty-one to thirty there is today a shortage of young skilled workmen, and that the present number of 8,211 is less than half the number required to step into the places of the next older group ten years

from now, there being 19,460 workers in the group from thirty-one to forty years of age. The current dearth of good apprentices Doctor Prosser attributed to the lack of demand for apprentices during the depression, the low wages being paid, the excessive hours of work, and especially the greater attractiveness of other fields—the electrical, for example. With the advent of better printing as practiced in some of the magazines of today, however, the field of printing is taking on added attractiveness, this being one of the reasons for the recent increase in enrollments for courses in printing being given in trade schools.

In the matter of selecting good apprentices, Doctor Prosser cited points that should be considered, among them the selection of boys about sixteen years of age who manifest a desire to learn the trade, who are of good character, in good health, above the average in intelligence, and willing to work on probation for a period of time at a small wage. Such boys should serve an apprenticeship of three years during which they should be trained both in the shop and at a trade school. He stated it as his belief that while a boy trained in this way might not be worth what he is paid for the first year, the firm employing him would break even on him the second year, and during the third year the boy would be making money for the firm. Some definite written agreement as to hours of employment, wages, and other stipulations regarding the apprenticeship training is advisable, the doctor pointed out, in order to avoid misunderstandings and in the interest of harmony.

Pointing out obstacles to proper training of apprentices in the shop, Doctor Prosser advocated sending apprentices to a trade school in order that they might properly learn the theory of composition, presswork, and other operations, and expressed it as his opinion that two years of training in a trade school was equal to three years under the hit or miss methods of training that the apprentice would receive in the shop. The employment of apprentices who had received school training in preference to relatives or others who have some sort of pull, was advocated by Doctor Prosser, who contended that the graduate of a trade school who had been allowed to take the course only after being selected on the basis of his intelligence quotient and his ability to learn quickly would stand the better chance of making good.

The ratio of one apprentice to every five journeymen should be maintained, according to the doctor, who, in referring to the matter of compensation, stated that he believed apprentices should be started at a low wage, say \$12 a week, and that this should be increased to about \$14 the second year, and to \$20 the third year. In this way, he said, the apprentice will not be so apt to become dissatisfied, and with sufficient interest manifested by the management in his progress he will not be so subject to the whims of outside influences.

Printing Teachers Form Guild

The Central Graphic Arts Education Guild was organized on February 5, at which time printing teachers of Chicago, Northern Illinois, and Northern Indiana assembled at a dinner meeting in Chicago. Officers were elected, these consisting of David Gustafson, president; E. E. Sheldon, vice-president; G. D. Rummell, secretary, and B. J. Vesely, treasurer. Quarterly meetings will be held by the Guild, and activities relating to graphic arts education will be promoted. Monthly bulletins will be issued during the months preceding the national conference on printing education which is to be held in Chicago, June 28 to July 1.

Rouse Company Elects Officers

At a recent annual meeting H. B. Rouse and Company, Chicago, elected William J. Knoll as president, Harry W. Knoll as vice-president, and Walter A. Sittig as secretary-treasurer and general manager. Specializing in the manufacture of labor-saving devices for printers and publishers, the company was founded in 1898 by Harry B. Rouse who formed a partnership with William J. Knoll in 1903. Later, in 1906, the company was incorporated by Harry B. Rouse, William J. Knoll, and Walter A. Sittig.

William J. Knoll was formerly vice-president in charge of production, and in recent years was service director and assisted with sales. Walter A. Sittig, in addition to his duties as secretary-treasurer, has been acting general manager since Mr. Rouse gave up his activity several years ago. Harry W. Knoll, the son of William J. Knoll, joined the company in 1935 after six years of experience in sales and sales promotion work following his graduation from the University of Illinois in 1929.

Howard Bond in Review

Excellent suggestions for letter headings and envelope corner cards are given in the new portfolio of the Howard Paper Company, Urbana, Ohio. The cover is paneled, with the title hot stamped in black and white on a heavy-weight blue card and tipped in the panel. The thirteen sample letterheads and four sample envelopes in the portfolio make it a useful addition to the printer's files. Swatches showing the different colors in which Howard Bond can be secured are effectively presented, displaying the range of colors in excellent manner. A small folder enclosed with the portfolio reveals the fact that stationers and less-than-ream buyers can now secure Howard Bond in five-hundred-sheet lots, attractively packaged.

A.T.F. Library at Columbia

Announcement has come from Columbia University, New York City, that the Library of the American Type Founders Company, recently moved from Jersey City, is now located on the sixth floor of South Hall, Columbia University. Regular hours for admission are from two to five in the afternoons, Monday to Friday. Those desiring to visit the Library may, upon presentation of adequate identification, secure cards of admission at the office of the University Librarian, Room 314 South Hall.

Gummed Papers Exhibit

A portfolio that is called an "Exhibit of Outstanding Examples of Gummed Papers" has been prepared by the Mid-States Gummed Paper Company, of Chicago, and copies have been delivered to each of the distributors of the company's products. Due to the expense of production—about \$25 a copy—one of the portfolios has been placed in the display room of each of the 250 distributors, where it is available to any interested printer, lithographer, or paper user.

The portfolio presents outstanding merchandising plans that have been used with actual success by five large companies, also other plans used by states and chambers of commerce, the purpose being to present all available information on the use of gummed papers in business, together with additional ideas on the uses of poster stamps as an advertising medium. Sales plans are outlined in detail, the stamps accompanied by explanatory letters from each of the men who developed and carried out the campaigns. Many other ideas for the use of gummed paper in business are included, each demonstrated by actual specimens.

Under Flood Conditions

By the time this note is printed flood conditions probably will be on their way to classification with "things of the past," but the stories of heroic efforts to overcome the serious effects of the disaster and to get back to the regular channels of everyday business operations will continue for some time. One such account has just come to our attention, showing how the officials and employees of the Printing Machinery Company, of Cincinnati, Ohio, labored to keep up service to customers and to carry on under tremendous difficulties.

Though located in downtown Cincinnati, the company's plant fortunately was outside of the devastated flood area. But electric power and water were curtailed, the plant could not be heated, and in addition a number of the employees were marooned and unable to get to the plant, thus forcing a suspension of operations. Notwithstanding these obstacles, those employees of the inspection and shipping departments and of the office who could get to the plant insisted on reporting for duty and doing all in their power to keep up the service to customers. While some requirements could be supplied from the New York and Chicago offices, and from some of the dealer stocks, nevertheless some of the employees made nightly trips to towns fifty and seventy miles away in order to dispatch parcel post, express shipments, and mail. Even before the Cincinnati post office placed a ban on all but first-class mail, employees of the express company were taking all outgoing matter to cities safely outside the flood zone, thereby assuring prompt dispatching of the company's shipments and mail. The report advises us that "the Ohio River is safely back in its bed, and all departments of the plant are now at work," thus continuing the production of the precision metal bases and mechanical registering devices for rotary presses, in the manufacture of which the company specializes.

Student Graphic Arts Society

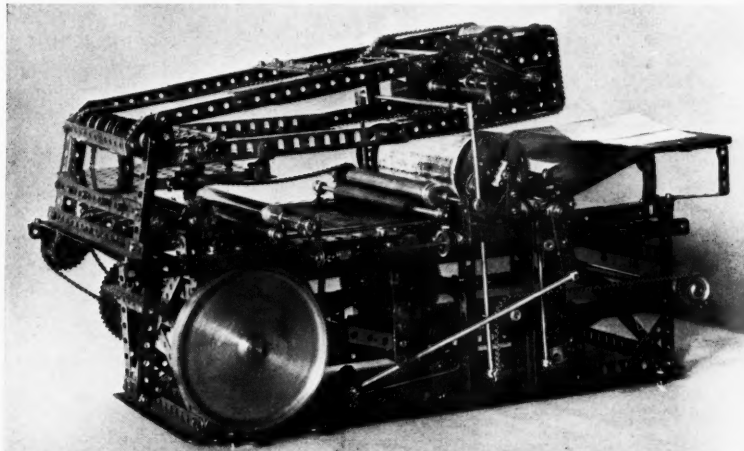
One of the groups sponsored by the National Graphic Arts Education Guild in connection with its work of promoting educational work in and for the graphic arts, and its efforts to create appreciation of printing, is what is known as The National Student Graphic Arts Society. Under this heading student graphic arts clubs are sponsored in various educational institutions which give instruction in printing. As a new feature which should create considerable interest throughout the schools, the society has inaugurated a contest which involves the preparation of club scrap books, these to be prepared by the student members of the clubs, and to contain examples of the various projects on which the members have worked for the clubs. Awards will be made on the basis of craftsmanship and artistic workmanship, the winners to be announced and awards to be made at the Annual Conference on Printing Education, which will be held in Chicago, June 28 to July 1, 1937.

N. Y. E. P. A. Exhibits

Modern trends in printing and new developments in equipment will combine to make the theme of a special two-day exhibit and program to be held March 29 and 30 by the New York Employing Printers Association. Two large ballrooms of the Hotel Astor will be utilized for this special feature, which combines two events held separately last year. A dinner meeting will be held on Monday evening, March 29, and a luncheon meeting on Tuesday, at both of which well known speakers will give talks that tie in with the exhibits. The purpose under-

lying the two-day exhibit and sessions is the promotion of more sales of printing by better informed salesmanship, and improved quality and more efficient production through modernization of methods.

Materials and services which make for greater effectiveness of the printed piece, and the machinery to produce printed matter more efficiently and economically, will be stressed. The



Perfect working model of a press, electrically operated, produced by two English apprentices

paper manufacturers and distributors will show, through printed specimens, new papers or new uses for standard papers. Through appropriate printed pieces, ink manufacturers will show the latest trends in color and new developments in inks. Bookbinders, mounters, and finishers will demonstrate the latest developments in their fields which make for more impressive printed literature. Manufacturers of typesetting machines, presses, rollers, and other devices and equipment will demonstrate what they are doing to place the printer who avails himself of the opportunities for modernization in a position to compete successfully for the increased business which is here. Full opportunity will be given to study the exhibits in detail, and this, combined with the talks at the sessions, will enable those attending to secure the latest available information on methods for increasing production efficiency as well as materials and services that will help make the printed product more acceptable to the buyer.

The Associated Printing Salesmen, Incorporated, the affiliated sales group of the N. Y. E. P. A., is coöperating in the two-day event, which is open only to affiliated members.

H. R. Monro, Junior, Dies

Hugh R. Monro, Junior, president of the Montclair Printing Company, of Montclair, New Jersey, died on Thursday, February 11, at the Mountainside Hospital to which he had been taken the preceding Friday, having suffered a fractured skull as a result of a fall down the stairs of the Montclair Y. M. C. A. Thirty-five years of age, and for thirty-two years a resident of Montclair, he had been connected with the printing business for the past ten years.

Teach Advertising Typography

A new W.P.A. project added to the adult education program of the Board of Education of New York City consists of a course in advertising typography, which will be conducted at the Central School of Business, 214 East Forty-Second Street, New York City.

Apprentices Build Model Press

Making miniature models has turned into quite a hobby! Last month THE INLAND PRINTER carried the story of what two printers have done in making a complete model of the Buffalo News plant. Now comes word from England telling of the work of two apprentices in the plant of Boxfoldia Limited, carton manufacturers, at Bourn-

brook, Birmingham, who have completed a model of a Perfection press, a replica of the type of presses used in the company's letterpress printing department. A Meccano construction outfit was used, and printing has actually been produced by the model. The press measures about 18 inches in length, 12 inches in width, and 12 inches in height, and it prints a sheet approximately 4 by 3 inches. It is electrically controlled and operated, and possesses such accuracy that it is a perfectly working machine.

The apprentices who made the model press are P. Edwards and G. Riddell. As our correspondent writes us, "an apprentice who has the interest and the ability to model a machine that he operates seems to us rather like an owner-driver who knows not only how to drive his motor car, but also why and how his engine runs; in other words, the kind of person to be trusted with valuable machinery."

Archie Munro Pickup Dies

Archie Munro Pickup, who retired about four years ago from the business in which he succeeded his father, died on February 11 in the Veterans Facility Hospital, the Bronx, New York, at the age of sixty-three years. Well known in the printing field in New York for many years, Mr. Pickup served in the Spanish-American War and also in the World War. Since his retirement he had devoted his time to his hobby of building sailboats at his home in Babylon, Long Island.

John L. Hartnett Dies

John L. Hartnett, secretary of the New York State Allied Printing Trades Council, died on Saturday, February 13, of heart disease, while in attendance at the Lincoln Day celebration of the New York Central Trades and Labor Council at the Manhattan Opera House. Sixty-four years of age, a resident of Troy, New York, Mr. Hartnett was also labor relations expert for the Federation Bank and Trust Company in addition to his work as secretary of the Allied Printing Trades Council.

Boost Your Home City

In Mobile, Alabama, is a firm of printers by the name of the Powers Company, friends and subscribers of *THE INLAND PRINTER* for many years. Mobile has an annual event which attracts world-wide attention, and the Powers Company has taken a very active part in developing this particular attraction which draws visitors from all quarters of the globe. As New Orleans has its Mardi Gras, and Washington, D. C., has its cherry-blossom time, so Mobile has its azalea show, usually during the months of March and April; but due to the unusually mild winter season the official opening of Mobile's famous Azalea Trail was held on Sunday, February 14. Seventeen miles of flower-lined streets form this Azalea Trail, and camelia japonicas and other flowers and shrubs combine with the azaleas to present a riot of color and beauty, one of the special charm spots of the Trail being the Bellingrath Gardens located in the south end of the picturesque old city.

The beauties of this Azalea Trail have been presented in well planned and printed folders, and especially in a handsome book of sixteen pages and cover, 9 by 12 inches in size. Four-color process reproductions of scenes along the Trail, and single-color views of various attractions in the city, give a good picture of the wonders and beauties of this annual event. The printed folders and the book are exceptionally well planned for the purpose of broadcasting the charm of the city's annual show and attracting wide attention to it. No wonder the Powers Company has taken such an active part in the development of such a glorious and colorful festival. Congratulations to all concerned!

A. T. F. Export Manager Abroad

Louis Pleninger, manager of the Export Department of American Type Founders, sailed on March 3 aboard the *Berengaria* for an extensive business trip which will take him to Great Britain, Holland, Belgium, and Scandinavia.

Honolulu Craftsmen Sworn In

Word comes to us that the Honolulu Club of Printing House Craftsmen, organized last July, has affiliated with the International Association of Printing House Craftsmen, the formalities culminating at dinner held early in January, at which time the charter was signed by the original members. (The charter was granted the Honolulu club by the International Association at the annual convention held at Minneapolis last August.) Sixty members of the Honolulu club were present at the dinner, held at the Waikiki Tavern, the president, Theodore Harris, being the speaker of the evening and taking as his subject "Definition of a Craftsman." John T. Pope, club secretary, was toastmaster.

Springfield Printer Re-names

What has heretofore been known as the Hartman-Jefferson Company, of Springfield, Illinois, will in the future carry the name of the Williamson Printing and Publishing Company. The change has been made for the purpose of coordinating the various enterprises of the president of the company, H. L. Williamson, under a name that will more accurately express the nature of the business. Since Mr. Williamson purchased the Edward F. Hartman Company in the fall of 1927, the company has grown and with it have been consolidated the Jefferson Printing and Stationery Company, the job-printing department of the *Illinois State Register*, the printing

plants of the Illinois Watch Company and the Abraham Lincoln Life Insurance Company, also the Hanna Register Company.

In addition to doing a general line of regular commercial printing, the company produces a number of high-school and college annuals, manifold or continuous forms, the Springfield city directory, and publishes several trade journals. Equipment includes both letterpress and offset, also bookbinding, steel-die embossing.

The officers include H. L. Williamson, president; Roman P. Dorr, W. B. Miller, and Minor L. Smith, vice-presidents; Wayne V. Harsha, secretary; Mrs. H. L. Williamson, treasurer.

Color Inserts Available

Those who have been interested in the series of articles on "Functional Color," by Faber Birren, and the accompanying color inserts, which have been used in the little magazine for production managers known as *PM* and issued by the PM Publishing Company, of New York City, will be glad to learn that a limited number of the inserts are still available and that copies may be secured by writing the Sigmund Ullman Company, division of the General Printing Ink Corporation, Park Avenue and 146th Street, New York City. These inserts give practical hints, graphically illustrated, showing effective uses for color in various forms of printing.

Australian Limited Editions Society

Australian lovers of fine printing now have their own Limited Editions Society. A prospectus which we have received from Benjamin N. Fryer, who has been largely responsible for the formation of the society, having worked for a number of years to bring it into being, states: "The Australian Limited Editions Society has been founded by a number of book-lovers, artists, writers, and printers, with the twofold object of publishing historical, literary, and artistic books of interest and merit, and at the same time providing the printers of Australia with an opportunity of displaying their skill in fine book production."

The society is to be limited to five hundred members, and the volumes, which are to be produced by the combined efforts of literary, artistic, and technical committees, will be limited in edition to that number. There will be no copies for sale to the public.

The work of the society will be watched with interest, and we hope its progress may lead to an interchange between similar groups elsewhere throughout the world.

Fiftieth Year in Chicago

C. O. Owen and Company, prominent printing and binding firm of Chicago, is this year celebrating its fiftieth year in business, being founded January 7, 1888, by Cassius O. Owen and John H. Goessele. Throughout the years the company has enjoyed wide recognition for maintaining a high standard of craftsmanship and for rendering a high character of service, having specialized in the printing and binding of catalogs as well as of text and subscription books. The company is now headed by Harry O. Owen as president, Mr. Owen being widely known for his active part in association work in the industry, not alone as an official of the Graphic Arts Federation of Chicago and the Franklin Association of Chicago, but also as a member of today's board of directors of the United Typothetae of America, and likewise for his service on behalf of the industry during the hectic days when NRA codes were in process of formation. The other officers of the company are A. E. Schmus, vice-president; J. H. Goessle, Junior, secretary-treasurer.

S.T.A. Lecture Series

The Society of Typographic Arts, of Chicago, has arranged what should prove an interesting and instructive series of lectures, to be given Tuesday evenings, starting at half past seven, from March 2 to April 13, at the Newberry Library, Chicago. Each of these Tuesday evenings will consist of a complete meeting devoted to a specialized division of the creative departments of the graphic arts. At each meeting there will be two speakers, the first a prominent art director who will cover the subject of the evening broadly and describe the specialized subdivisions coming under his subject. The second speaker will be an outstanding artist, designer, or photographer who will speak informally on his own particular work in the special field covered by the evening's subject. At each lecture there will be an exhibit of work done by the second speaker.

On the evening of March 2, the speakers were E. Willis Jones, art director of Needham, Louis & Brorby, and John Averill, artist, the subject being "Layout," and the exhibit consisting of the Year's Advertising Awards. On March 9, the subject, "Lettering," speakers William Nielson, art director of the Florsheim Company, and Raymond F. Da Boll for Oswald Cooper, the exhibit consisting of drawings by Mr. Cooper. March 16, "Illustration," Fred Boulton, art director of J. Walter Thompson, and William P. Welsh, artist; exhibit, paintings by Mr. Welsh. March 23, "Typography," Lloyd Smith, art director of Albert Frank, and Taylor Poore, artist; exhibit, work by Mr. Poore. March 30, "Photography," Charles R. Prilik, art director of J. Walter Thompson, and Valentino Sarra, photographer; exhibit, photographs by Mr. Sarra. April 6, "Color," Egbert Jacobson, art director of the Container Corporation, and Otis and Dorothy Shepard, artists; exhibit, posters by Mr. and Mrs. Shepard. April 13, "Package Design," De Forest Sackett, art director of the Walgreen Company, and Paul Ressinger, designer; exhibit, All-America, Wolfe Awards.

Increased Linweave Sales

A substantial increase in sales as compared to the preceding year was the encouraging announcement made at the annual meeting of the Linweave Association, composed of distributors of the Linweave lines of papers, envelopes, announcements, and so on, held at the Waldorf-Astoria Hotel, New York City, on February 20. The promotional program for 1937 was presented at the meeting, new items added to the lines were announced, and officers for the coming year were elected. J. L. Wells was chosen president, D. S. Landau, vice-president, and J. H. Brewer, secretary-treasurer. E. V. Johnson, general manager of the United States Envelope Company, and T. H. Chambers, Linweave manager, addressed the meeting. Alling & Cory, one of the three Linweave distributors in that territory, carried off the Linweave sales trophy, an engraved two-color plaque awarded annually for the largest percentage of increase in sales.

Norman Ventriss to New Post

More effective cooperation between printers and paper merchants has been facilitated through the recent appointment of Norman Ventriss as full-time executive secretary of the Western Paper Merchants Association with offices established in the Civic Opera Building, Chicago. Mr. Ventriss, formerly with the advertising department of the Munising Paper Company, is well and widely known throughout printing and advertising fields.

Giant Camera Installed

What is believed to be one of the largest reproduction cameras in the world has recently been installed in the plant of the Brown Lithographic Company, a division of the Brown-Superior Printing Corporation, New York City. It will make a maximum line plate of approximately 48 by 48 inches in size, and a maximum halftone plate with full screen coverage of approximately 39 by 39 inches or 32 by 45 inches. An important feature is the mammoth circular screen, 150 lines to the inch, 55 inches in diameter, making possible color separation or halftones of large copy without patching. This screen is made of two pieces of perfect glass, each cross-hatched with 8,250 lines, the two pieces being bound together with the cross-hatching at right angles to each other, and is placed in a rotary holder in the camera within the darkroom. It is also arranged so it can be moved in and out of the focal plane without removal from the camera.

The camera weighs 3,000 pounds, the plate frame being walled within the darkroom, and the lensboard being operated from the darkroom through a series of worm, worm-nut, and bevel gears. It is of the overhead type, with spring suspension, stationary back box, and movable lensboard with darkroom control for both horizontal and vertical movement. The copy board is 48 by 72 inches in size, and provision is made so the copy board frame can be utilized for holding negatives for the making of positives, the arrangement being manually adjusted to accommodate any size of negative plate. Mammoth Gelb lights make short exposure possible, permitting speed as well as quality in color separation and commercial work. The camera was designed, manufactured, and installed by the Wesel Manufacturing Company, of Scranton, Pennsylvania.

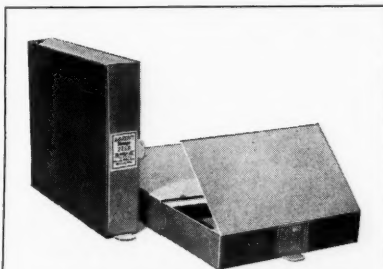
Negative and positive retouching, stripping, and proving are carried on in one section, while the photo-composing machine, vacuum frame, and the whirler for coating and making press plates are housed in separate rooms to increase quality of production. The pressroom is separated from the plate department to reduce the noise and confusion. The company operates both single- and two-color Miehle and Harris presses of the automatic feed type, and all paper is conditioned by one of the latest paper seasoners in order to assure quality in registration.

A. T. F. Non-Offset Gun Bulletin

In a new bulletin of twenty pages, profusely illustrated, American Type Founders has set forth in dramatic style the principles and performance of the A. T. F. Non-Offset Gun. Giving a detailed account of the positive action of the gun in overcoming the problems of offsetting, smudging, and sticking, and emphasizing the contrast with slip-sheeting, racking, ink doctoring, and other expedients formerly considered necessary, the bulletin also gives details of the exclusive construction features of the A. T. F. unit, specifications of the several different models adapted to the needs of large or small printing plants, and so on. Photographs and diagrams, of which there are fifty in the bulletin, show the recommended methods of using the non-offset guns with different types of presses and press equipment. Also included is an explanation of the advantages to be obtained through the use of a continuous air supply such as that assured by the new A. T. F. air compressors. Copies of the bulletin may be obtained from any of the A. T. F. agencies, or from the offices of the company at Elizabeth, New Jersey, either direct or through this journal.

WHAT'S NEW - - WHERE TO GET IT

THE DANDY STORAGE FILE embodies a new system for filing, with several features which aid in locating and removing filed articles with ease and rapidity. It has been developed especially for the use of printers and advertisers desiring an efficient and economical means of filing such items as engravings, photographs, drawings, samples, and the like. A complete indexing system is furnished with each installation, this be-



Cuts, photographs, drawings easily located in the Dandy Storage File

ing flexible so as to take care of filing problems of any nature. The files are of substantial construction and are practically dustproof, thereby protecting engravings and other items filed in them. As they do not require expensive cabinets, either wood or steel, and are furnished in several sizes, they permit the saving of considerable space and also allow for economical buying for specific problems. Complete details will be furnished on request to the Dandy Storage File Company, P. O. Box 125, Wausau, Wisconsin, either direct or through THE INLAND PRINTER.

A BOOKLET "Printing on Reynolds Metal," has been distributed by the Reynolds Metals Company, Incorporated, New York City, for the purpose of presenting "in a concise manner the benefit of its experience and research work in this field of metal decorating." Helpful suggestions covering the various steps in successful printing on metal foils are given, from presses through plates, inks, press speed, and stock handling. The booklet itself is printed on sheets of metal "Unifoil," folded so that printing is on the metal side only, the cover being copper, fly leaves gold, and inside pages silver. With the increasing use of metal foil for various types of printed matter the booklet should prove exceedingly helpful to anyone doing this class of work. Copies of the booklet may be obtained by writing to the company, direct or through THE INLAND PRINTER.

A NEW drawing paper having screens that are invisible until developed, and which after proper treatment and developing will give screen effects without the use of Ben Day, has been announced by the Craftint Manufacturing Company, of Cleveland, Ohio. After making his drawing in the same manner as on regular drawing paper, the artist brushes a developer over the areas to be shaded—a dark tone developer for the areas that are to be shaded dark, and a light tone developer for those areas that are to be light in shade. In this manner, the drawing goes to the engraver or the lithographer com-

plete with the screens, eliminating any additional work with Ben Day screens.

SLIM BLACK, City, and Signal are three new type faces announced in folders received from the Continental Typefounders Association, Incorporated, New York City. As its name implies, Slim Black is an elongated, thin, black letter with light and heavy elements, not unlike an ultra-thin Bodoni. It is shown, in caps only, in sizes from 24-point to 108-point. City, in normal and bold, is a square-serif letter, designed, it is said, on the principles of functional design, with utmost simplicity as the motive throughout, the normal being in sizes from 8-point to 48-point, and the bold in 12-point to 72-point. Signal is a new script, medium, and black, the light in sizes from 14- to 54-point, the medium 18- to 96-point, the black 24-point small to 96-point.

FOR THE PURPOSE of overcoming the pestiferous nuisance of workups on press, the Interlocking Type Company, of Montreal, Canada, has introduced what it calls "interlocking types." The interlocking feature consists of a fine rib cast on the back edge of the type, this rib fitting into the standard nick of the type in the line preceding. The casting of the interlocking rib is secured through a slight mechanical change in the casting equipment and is applied to all type in the composition sizes. Leads and slugs are also made with the rib and nick so as to interlock with body and display types, so that when the type is locked up for press it is completely interlocked, it is claimed, and no part of the form can work up or drop out. The flexibility of movable type with all its advantages and ease of making corrections, however, is said to be retained.

EMPIRE AND ONYX are two new type faces announced by American Type Founders, both being in keeping with the trend toward tall, condensed letters. Empire, now available at all A. T. F. branches, is an original thick and thin design, cut in caps only, ranging from 36- to 96-point. Gaining favor from its height without resorting to bizarre letter forms, it is modish and should find wide application in smart printing.

THIS IS EMPIRE
This is ONYX

Onyx, scheduled for release April 1, is a modernization of Modern Roman Bold Extra Condensed, an older A. T. F. design which has been enjoying considerable of a revival. Particular attention has been paid to the hairlines and serifs, with improved impression as an objective in this new Onyx face. The hairlines have been given a bit more weight, the serifs are more cleanly cut than in previous designs. The lower case of Onyx also will prove of advantage. Onyx is being cut in six sizes, from 30- to 96-point.

Streamlined Printing Plant

The trend toward streamlining has had a strong influence on the design and construction of the new plant recently put into operation at Emeryville, California, in the San Francisco Bay district, by the Pacific Manifold Book Company. As shown in the accompanying illustration, the building is designed along modern lines, exterior walls being of reinforced concrete and continuous horizontal sash along the two street sides, and rounded at the corner. The first floor of the two-story section of the building is occupied by the composing room, the monotype and stereotype rooms, the planning department, and job press department, and in this portion the flooring is of factory maple over concrete. The general offices occupy the entire second floor, which has linoleum flooring and acoustically treated ceiling. All heating ducts, electrical conduit, sprinkler pipe, and other service lines for the second floor office section are concealed above a suspended ceiling of acoustic tile

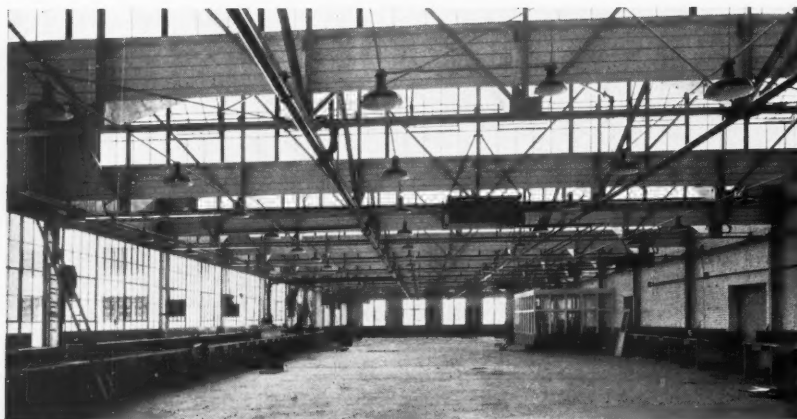
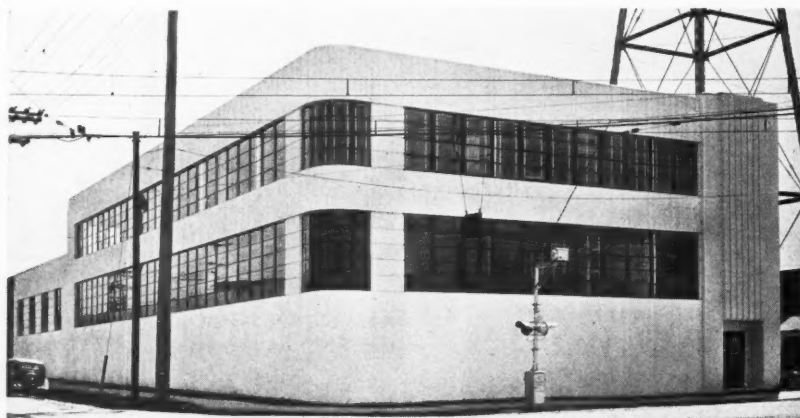
ing for night operation is provided by six lines of porcelain-bowled reflectors attached to the bottom chord on the roof trusses.

The concrete spandrel walls at the second floor level and roof lines are supported by steel. Over the concrete of all exterior surfaces is a two-coat finish of California stucco.

The two photographs shown here are through the courtesy of The Austin Company, Cleveland.

New Jersey Printer Grows

Expansion and construction programs apparently are the order of the day. In addition to the one mentioned in the preceding news item, word comes to us that at the other extreme of the country a program of expansion is being carried out by the Art Color Printing Company at Dunellen, New Jersey, a new building being started to provide 50,000 square feet more of floor space at a cost of around \$100,000. Mechanical facilities also are being expanded, four McKee color presses being installed, a new six-



Modern, streamlined plant of the Pacific Manifold Book Company at Emeryville, California. Note how saw-tooth skylight and continuous sash at sides provide abundant light for this pressroom

to provide neat and unobstructed ceiling areas. Venetian blinds have been installed throughout the office part of the building.

The pressroom, shown in the second illustration, is of one story, as seen at the extreme left of the first view, and is 60 by 242 feet, with a 60-foot clear span to permit maximum flexibility of operations. A saw-tooth roof provides maximum daylight; sashes installed in the vertical parts of the roof as well as in a continuous section along the side of the building provide for ventilation as well as illumination. Direct light-

unit color-gravure press being built, and two Miller color presses having been added recently. Matching the present buildings the new addition will be of brick and steel. The expansion program includes the building of a new warehouse along the railroad siding which will release the present warehouse and thereby provide extra space for mechanical departments. Pressroom, bindery, and rotogravure departments are being provided with additional facilities for increased production. This is in line with the trend that is observable all across the country.

U. T. A., Direct-Mail Conventions

Following the successful outcome of the experiment last year, announcement has been made that the conventions of the United Typothetae of America and the Direct-Mail Advertising Association will again be held during the same week this year. Thus the U. T. A. will open its sessions on Monday, October 11, at the Hotel Statler in Cleveland, Ohio, continuing through Tuesday and Wednesday, October 12 and 13; while the D. M. A. A. will open its regular exhibit on October 12, also in the Hotel Statler, and its convention sessions will open on October 13 and continue through October 14 and 15. Other groups in the graphic arts, it is expected, will arrange to meet at the same time and place.

The U. T. A. returns to Cleveland for its first convention in that city since 1922. Members of the executive committee will meet on Sunday, October 10, and the board of directors will hold its annual dinner that same evening. Details of the program and entertainment features, according to George H. Cornelius, chairman of the convention committee and first vice-president of the U. T. A., will be announced shortly.

The Advertising Club of Cleveland will be the official host of the D. M. A. A., and the theme for the convention will be "Showmanship for Selling." Kenneth M. Goode, author of books on advertising and merchandising, has been appointed program chairman by the D. M. A. A. president, J. S. Roberts; Elmer Wheeler, president of Tested Selling, Incorporated, will be copy adviser; Elmer S. Lipsett, of S. D. Warren Company, will again act as survey chairman to collect facts and specimens for the new Showmanship exhibit. "The crowning achievement in convention planning" is the promise made by Henry Hoke, executive manager of the D. M. A. A.

Cromwell Leases Eastern Plant

For the second time in two years the Cromwell Paper Company has announced an expansion in its plant facilities. In August, 1935, a large addition to the Chicago plant was completed and put into operation—affording 40,000 square feet of additional floor space. Now the company has leased an additional plant in Long Island City, New York, where 22,800 square feet of floor space will be devoted to the manufacture of paper bags, the carrying of a large stock of tympan and waterproof papers, and the maintaining of eastern sales offices. The new plant has been made necessary by the increasing demands for the company's products, both the tympan and the waterproof papers as well as hand-made and semi-hand-made bags and mothproof bags.

Miehle Reports Good Business

Indications that the printing industry is making rapid strides in its recovery from depression conditions are shown in a report from the Miehle Printing Press and Manufacturing Company, which states that the month of January, 1937, was the best month in its history. Presses sold during January, the report states, surpassed both in numbers and in dollar volume any other month in the forty-six years since the incorporation of the company. The report also calls attention to the fact that forecasters and analysts have stated that 1937 will be a splendid business year generally, and that there will be a specially large demand for modern high-speed machinery. Printers and lithographers here and abroad, it is stated, are apparently realizing the necessity of rehabilitating their plants with modern, fast press equipment.

THE INLAND PRINTER for March, 1937

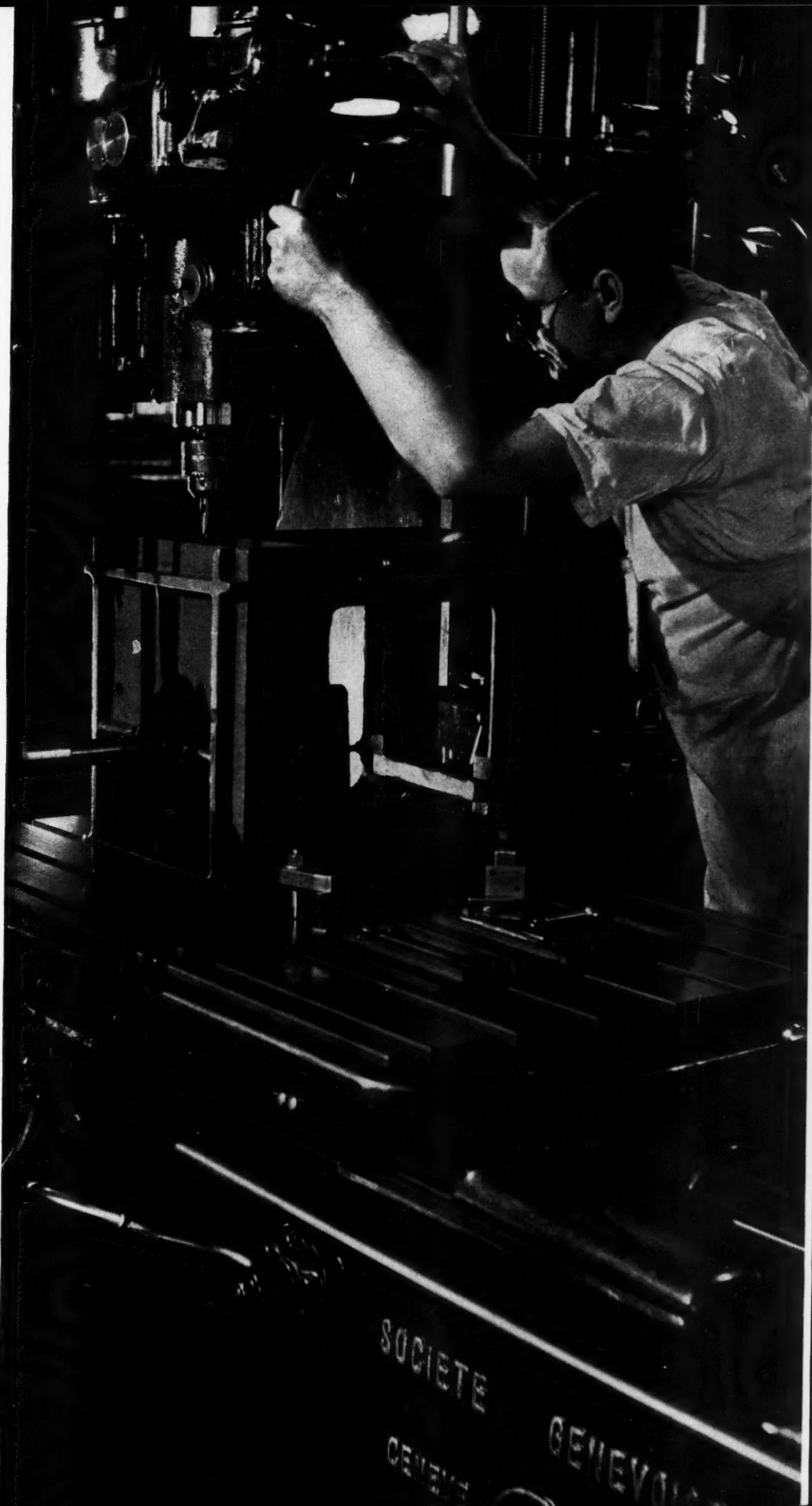


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BROOKLYN, NEW YORK

A-P-L FRANKLIN GOTHIC EXTRA CONDENSED, LINTYPE
GOTHIC NO. 13 AND BOOKMAN



The Inland Printer

J. L. FRAZIER, *Manager*

Published Monthly by The Inland Printer Company
205 W. Wacker Drive, Chicago, Illinois, U. S. A.

Volume 98 • MARCH, 1937 • Number 6

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

FOREIGN SUBSCRIPTION AGENTS

The MacLean Company of Great Britain Ltd., 2, 3, & 4 Cockspur Street, London, S.W.1, England.

Wm. Dawson & Sons, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

Alex. Cowan & Sons (Limited), Wellington, New Zealand.

F. T. Wimble & Co., 87 Clarence Street, Sydney, N. S. W.

John Dickinson & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A/S Narvesens Kioskkompani, Postboks, 125, Oslo, Norway.

Maxwell Abrams, P. O. Box 1112, Johannesburg, South Africa.

Benjamin N. Fryer, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

Warwick Bock, C. P. O. Box 287, Auckland, New Zealand.

Akateeminen Kirjakauppa, Helsinki, Finland.


Acme Agency, Casilla Correo 1136, Buenos Aires, Argentina.

Maruzen Co., Ltd., 6 Niho, Tokyo, Japan.

ORBIS, P. O. Box 240 Praha, Czechoslovakia.

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Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads selling in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The Inland Printer free to classified advertisers.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED pressman and printer make the most money. Many printers and advertising men have graduated from this old established school; common school education sufficient. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9502, Chicago.

BUSINESS OPPORTUNITIES

TRADE COMPOSITION PLANT—Three linotypes and Ludlow, 100 type faces; middle western city; exclusive field. Don't answer unless you have \$5,000, and mean business. Priced to sell. M 11

FOR SALE

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY COMPANY, 18 East 16th Street, New York, N. Y.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 S. Dearborn St., Chicago, Ill.

PRICES REDUCED—Hammond routers and type-hi planers, now \$79.50 and up. HAMMOND MACHINERY BUILDERS, 1616 Douglas Avenue, Kalamazoo, Mich.

FOR SALE—50-inch Oswego auto cutter; in first-class condition. M 5

HELP WANTED

Salesman

AN OHIO CONCERN is looking for a printing salesman who has an appreciation of fine printing and has some knowledge of the mechanics of the printing business. This is not merely another printing salesman's job. If you are looking for a permanent connection with a real future, here is one which is unusual. Only salesman who has been successful in selling high grade direct mail advertising, who has ideas and who can discuss printing requirements with prospects can fill this job. Write giving your age, your selling experience, your knowledge of the printing business and other information which will help in deciding on an interview. M. 14

SITUATION WANTED

Bindery

BOOKBINDER or working foreman; experienced on folders, cutters and small bindery machines, can forward, finish and stamp, blank books, edition and loose leaf; western states preferred. M 932

Composing Room

LINOTYPE—Machinist-operator; first-class; non-union; age 36; married; desires permanent situation in high-grade shop; 9 years' experience on machines; fast, accurate, sober and dependable. M 12

Executives

EXECUTIVE SECRETARY Printers' Board of Trade, with an outstanding record of accomplishments, wishes new secretarial connection: a practical business printer, good estimator, successful organizer, college trained, excellent references. M 940

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins
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Megill's Patent
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

AUTOMATIC BRONZING
—High Speed—
The MILWAUKEE BRONZER
FOR ALL PRESSES



SHOWING BRONZER WITH KELLY B PRESS

THE ORIGINAL STRAIGHTLINE BRONZER
Send Today For Bulletin
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Executives—Continued

EXECUTIVE—Can carry all or any part of the load; seasoned, practical, dependable; knows business and production management; your opportunity to secure services seldom available; large or small city. M 987

Foreman

PRACTICAL PRINTER-FOREMAN, with background of outstanding success—past 40—wishes to affiliate with organization that can use his experience and wisdom to fullest scope; shrewd, aggressive producer; thoroughly conversant with every phase of printing plant operation from customer-contact, estimating, layout to composition, make-up, lock-up; American; member Masonic bodies; union, go anywhere. M 4

Managers and Superintendents

ANY PRINTING CONCERN interested in increasing production on a sound sensible basis can do so; thorough executive with years of practical experience in every phase of printing wants connection with progressive concern as superintendent or general manager; now employed. M 994

MANAGER, PRINTER—21 years old. 6 years' experience as printer, 2 years as executive. Now the manager of a college printing department; desires position during the summer vacation months, June 1 to Sept. 1. M 10

Pressroom

PRESSMAN, cylinders, job cylinders, wants position; 20 years' experience halftone, job and color. M 978

SITUATION WANTED—Rotary Pressman, capable make-ready man; fine quality printing. M 999

Salesman

OPPORTUNITY—Printing-litho salesman in smaller centers to handle established, allied product heretofore available only in largest cities. FORD, 116 Fulton Street, New York, N. Y.

Typographer

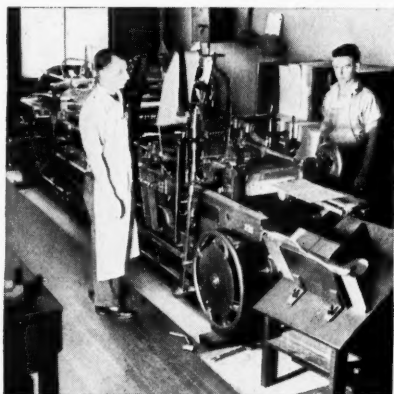
TYPOGRAPHER, EXECUTIVE—20 years' experience as foreman, superintendent, manager, sales; desires change. M 992

WANTED TO PURCHASE

WANTED—Good used New Era printing press, 6" x 6", or 9" x 12", to print either one or two colors; with attachments preferred. M 950

WANTED—Small ink mill; state full particulars and price. M 9

"The Binding Gives the First Impression"



From boards, cloth and glue this automatic machine makes the covers for books bound in Brock & Rankin's plant. Daily capacity 45,000 case bound books and catalogs.

Dummies Recommendations Estimates

• **BROCK & RANKIN** •

615 S. LaSalle St. • Harrison 0429 • Chicago, Ill.

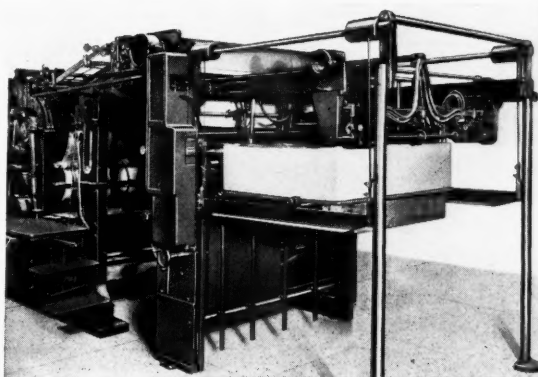
"Commercial Book Binding at Its Best"

Now you can have both at once:

Higher Speed and Better Register

with the

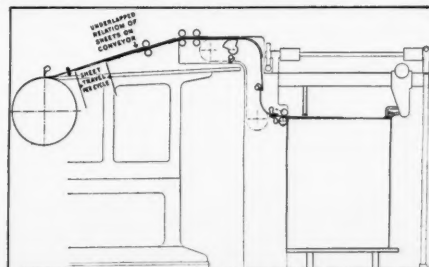
NEW CHRISTENSEN stream feeder



Ask yourself these questions:

1. Do your feeders limit the speed at which your presses operate?
2. Are you interested in improved register?
3. Would a feeder with pile height at eye level (which eliminates platforms regardless of feed-board height), where adjustments can be made from the floor, improve production?
4. Can you appreciate the fact that a feeder presenting sheets to the front guides of the press at a sheet speed of but 8 to 13 inches per cycle would improve register?
5. Would a feeder conveyor that requires no top rods, mechanical slow-downs, and other sheet-controlling devices, reduce "down time" on your press-and-feeder unit?
6. Would a feeder that removes all loose scraps of paper and most of the paper dust, reduce chances of battered plates and packing, and in turn reduce number of wash-ups necessary?

*If you answer "yes," investigate this new Christensen Stream Conveyor sheet feeder, which presents sheets in slow motion to any press. Write for your copy of Bulletin P-11.



THE CHRISTENSEN MACHINE COMPANY

100 FOURTH STREET

RACINE, WISCONSIN

BRANCH OFFICES AND DISTRIBUTORS IN UNITED STATES AND CANADA

Buyers' Guide

List your products in the Buyers' Guide at economical rates.

This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

FORTE PUBLISHING COMPANY, Franklin Printing Catalog. Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "Figuring Printing Costs" and "Bookkeeping for Printers."

Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Business Cards (Perfumed)

TERRITORY NOW OPEN, new Hollywood styles, lithographed. Samples free. HOLLYWOOD NOVELTY CO., 762 S. San Pedro St., Los Angeles, Cal.

Calendars

WHOLESALE CALENDARS to printers; complete line. Do your own imprinting. Wholesale and retail prices furnished with sample sets. FLEMING CALENDAR CO., 6540 Cottage Grove Ave., Chicago, Ill.

Calendars and Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Camera Bellows

UNITED CAMERA CO., INC., Bellows made to order for all types of photoengravers' cameras, 1515 Belmont Ave., Chicago, Ill.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS.—See Typefounders.

Easels

CARDBOARD EASELS for all Display Signs. Samples and prices on request. STAND PAT EASEL CORPORATION, 66-68 Canal St., Lyons, New York.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Embossing Composition

STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron; 5½ by 9¼ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Imprinting

Let WREN imprint and ship your leaflets, blotters, letterheads, cards, etc. We like SMALL LOTS. THE WREN PRESS, 1181 S. East Ave., Oak Park, Ill.

Intertype and Linotype Repair Parts

WILLIAM REID CO., 537 S. La Salle Street, since 1912, will be moved to 2271 Clybourn Avenue by May 1st, phone: Diversey 3766. General repair Linotype and Intertype parts, molds, etc.; makers Reid magazine racks, etc. 2271 Clybourn Ave., Chicago.

Knife Grinding Service

THE KELLETT COMPANY, Inc., 525 S. Dearborn St., Chicago. Expert knife grinding, saw filing, cutting sticks, slip powder. Satisfaction guaranteed.

Package Tying Machines

THE BUNN Manual Cross Tie Machine will cross tie labels, mail folders, tickets, etc., very rapidly and tight. B. H. BUNN COMPANY, Vincennes Ave. at 76th Street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Printers' Supplies

AMERICAN TYPE FOUNDERS.—See Typefounders.

Printing and Embossing Presses

COLUMBIA Offset Presses; K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

Printing Presses

MILLER PRINTING MACHINERY CO.—Manufacturers of modern single color and two-color flat-bed automatic presses; automatic job presses; Miller Saw-Trimmers in all models. Pittsburgh, Pa.

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS.—See Typefounders.

Saw Trimmers

CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed. All makes. WE SAVE YOU MONEY. JOHNSON ROLLER RACK CO., Dept. C, Kalamazoo, Michigan.

Stock Cuts

STOCK CUT CATALOG showing thousands of ready made cuts; it is free. Write today. COBB SHINN, 40 Jackson Place, Indianapolis.

Typefounders

AMERICAN TYPE FOUNDERS, type, borders and decorative material of American design. Kelly presses, non-offset Guns, and a complete line of paper cutters, punches, drills, perforators, stitchers, Kimble motors, composing room equipment and a complete line of miscellaneous supplies. Communicate with your nearest branch: Boston, Mass., 270 Congress St.; New York City, 104 E. 25th St.; Philadelphia, Pa., 13th & Cherry Sts.; Baltimore, Md., 109 South Hanover St.; Buffalo, N. Y., 327 Washington St.; Pittsburgh, Pa., 405 Penn Ave.; Cleveland, Ohio, 1231 Superior Ave.; Cincinnati, Ohio, 6th and Sycamore Sts.; Atlanta, Ga., 192 Central Ave.; S. W.; Chicago, Ill., 519 W. Monroe St.; Detroit, Mich., 557 W. Larned St.; Washington, D. C., 1224 "H" St., N. W.; St. Louis, Mo., 2135 Pine St.; Milwaukee, Wis., 737 N. Van Buren St.; Minneapolis, Minn., 421 Fourth St., S.; Kansas City, Mo., 934 Wyandotte St.; Denver, Colorado, 1351 South St.; Portland, Oregon, 115 S. W. Fourth Ave.; San Francisco, Cal., 500 Howard St.; Seattle, Wash., Western Ave. and Columbia; Dallas, Texas, 600 S. Akard St.; Los Angeles, Cal., 222 S. Los Angeles St.; Des Moines, Iowa, 924 Grand Avenue.

BAUER TYPE FOUNDRY, INC., 235 E. 45th St., New York, producers of Futura, Bernhard, Lucian, Bernhard Cursive, Bauer Bodoni, Trafont Script, Weiss, Beton, Corvinus and Gillies. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 N. Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 E. 22d St., Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 W. Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Cal. Representatives without stock: The J. C. Niner Co., 26 S. Gay St., Baltimore, Md.; James H. Holt, 261 Court St., Memphis, Tenn.; C. I. Johnson Mfg. Co., 61-53 Kellogg Blvd. E., St. Paul, Minn.; Seth Thornton, 606 Broadway, Kansas City, Mo.; Studebaker Composition Co., 117 N. Emporia, Wichita, Kansas; Lance Company Printers' Supplies, 1300 Young St., Dallas, Texas; William E. Barclay, 509 Chestnut St., St. Louis, Mo.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 E. 45th St., New York, headquarters for European types, Goudy Village types and composing supplies. Representatives in principal cities.

O. K. LIGHT TYPE FOUNDRY, 910 West Van Buren St., Chicago. Attractive Sales Plan for dealers everywhere. Write for territory.

Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Take the NEW ROAD

← OPEN

You'll want a copy of this new ADIRONDACK BOND Portfolio... full of suggestions for modernizing business printing and cutting costs... actual examples of how letterheads may be improved without additional expense — with type and type ornament. Whether you buy business printing or sell it you will find this portfolio worth real money to you. Send for your copy today... it is without charge, of course.

Please Address Requests to Sales Dept. . . .

INTERNATIONAL PAPER COMPANY

220 East 42nd Street, New York, N. Y.

Branch Sales Offices: BOSTON CHICAGO
CLEVELAND PITTSBURGH



SEND FOR YOUR COPY TODAY

A request on your business letterhead
will bring you a copy of this new Adirondack Bond Portfolio—"A PLAN."



ADIRONDACK BOND

An INTERNATIONAL Value

Please Mention The INLAND PRINTER When Writing to Advertisers



Our Heart's in Our Work!

What an economy in time and dollars Superior's complete service can mean to you! We make the layout, with originality—we take the photos, sympathetically—we retouch, realistically—we do the art, strongly—we make the engravings, preserving the whole effect. Don't shop around, spending time and money trying to coordinate all the parts of advertising production—give it to Superior and forget about it! That's what we do to retain so many, and such very different, customers. That's our bid for your business. Our method sounds logical, doesn't it? Then why not give us a call?

SUPERIOR ENGRAVING COMPANY

Artists / Photographers / Engravers / Typographers / Electrotypers

215 WEST SUPERIOR STREET, CHICAGO

PHONE SUPERIOR 7070



* Send for your copy of the New Howard Bond Portfolio



★ The man on the firing line appreciates the importance of keeping up appearances—but there is no place where this counts more than in a letterhead. Dress up letterheads with Howard Bond and notice the difference. Howard's whiter-than-snow white color—smooth, clean surface, exceptional strength and six attractive finishes account for this—while its fourteen pleasing colors stay at home giving commercial forms the right degree of dependability. Write for the Howard Portfolio.

THE HOWARD PAPER COMPANY
URBANA, OHIO

Compare it! Tear it! Test it! and you will Specify it!

HOWARD BOND
WATERMARKED
THE WORLD'S WHITEST BOND PAPER
The Nation's Business Paper

THE HOWARD PAPER CO., URBANA, OHIO • Send me the New Howard Portfolio

Name _____ Pos. _____ Firm _____
Address _____ City _____ State _____

(Please attach to your business stationery)

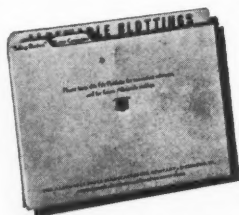
IP-3-37



The MOTIF

of one is the motif for all

IT IS EASY to design an entire Blotter Campaign (*def: several pieces designed, sold, and produced as one*). All you need is the motif—or idea—for one blotter. The rest follow. You can repeat the layout, changing only copy or illustration; or you can shift the layout around so that each piece is different from, yet similar to, every other piece. The possibilities are endless. But remember that once you have one central motif, your hardest job is done. Campaigns are economical to produce and simple to sell. Are you taking advantage of this business getter?



FREE This handsome Albemarle portfolio with 14 complete Blotter Campaigns. Write on your letterhead.

ALBEMARLE
PAPER MFG. CO., RICHMOND, VA.
MAKERS OF ALBEMARLE BLOTTING

A Trusted Source for Economy IN MODERN PRINTING EQUIPMENT

• **CSM INTERTYPE**—100% both as to mechanical excellence and fully equipped, magazines, good matrices, high speed distributors, molds, liners, spacebands, A.C. 60 cycle motor, serial No. 4244. Wide auxiliary will take any size mat that will run on the distributor. **\$2200**

• **CSM3 INTERTYPE** with 3 main and 3 auxiliary magazines, high speed distributors, molds, mats, A.C. 60 cycle motor, serial No. 6816. Fully equipped and fully guaranteed. Wide auxiliaries will take any size mat that will run on the distributor. **\$2600**

Terms to responsible parties or reasonable discount for cash.

NOTE: We also have two model 5 single magazine straight matter Linotypes and one Lanston Monotype with strip material attachment, priced right.

TYPE & PRESS OF ILLINOIS
632 SHERMAN STREET • CHICAGO
Branch — 1712 Chestnut Street • ST. LOUIS

SPRING Sales Messages

announced on papers

- **LIGHT IN TEXTURE**
- **VIBRANT WITH COLOR**

Convey an irresistible sales appeal

Select a suitable paper from the complete Japan Paper Company lines stocked by

**SWIGART PAPER
COMPANY**

Distributors of Japan Papers
Phone Wabash 2525

723 South Wells St.
CHICAGO, ILLINOIS



JANUARY



FEBRUARY



MARCH

TIME AND TYPE

Activity and Change keep step with Time. Successful nations, businesses, individuals are those in pace with the forward moving World-Spirit. Progress is measured in terms of acceptance and intelligent usage of new developments, in prompt rejection of those which have been outdistanced by Time. Type faces, especially those used in advertising and in all forms of printed publicity, must crowd the heels of Progress, must carry appealing, intelligible messages to the millions upon millions of people who live in the present rather than in the past, who look to the future. Bauer types are designed to carry such modern messages with maximum efficiency and force.

THE BAUER TYPE FOUNDRY, INC.

TWO-THIRTY-FIVE EAST FORTY-FIFTH STREET • NEW YORK CITY

Set in Cartoon and Beton

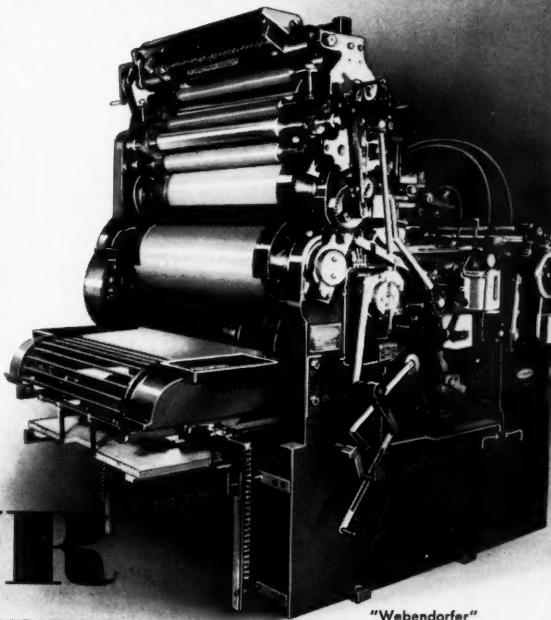
READY TO START INSTANTLY!

● No time out for oiling! Automatically with the start of the machine, the BIJUR central lubricating system takes care of each individual bearing. BIJUR meter-feed of lubricant eliminates losses in time, oil and power . . . reduces friction and wear . . . prevents freeze-ups and shutdowns. Longer, continuous, high-speed runs now are possible. BIJUR means SAFE, correct, modern lubrication . . . money saving.

BIJUR

AUTOMATICALLY *Correct* LUBRICATION

BIJUR LUBRICATING CORP., LONG ISLAND CITY, N. Y.



"Webendorfer"
Printing Press

The correct
oil film
to each
individual
bearing...

automatically

740

Please Mention The INLAND PRINTER When Writing to Advertisers

99

PRINTING DEVELOPS NEW FRONTIERS

Series of 1937—Published Bi-Monthly

A continuation of a series of Informative Booklets published during 1936



Copies are available through your Westvaco merchant

This Booklet illustrates and describes a typical cross section of Package Inserts in current use by leading manufacturers, together with their appraisal of this form of advertising printing as an aid to increased business . . . A study of this evidence leads to the definite conclusion that the Package Insert is a powerful selling medium. It also proves that markets are always at hand when advertising printing—intelligently planned—is used to pave the way to them.

West Virginia Pulp & Paper Company

Blendfold Enamel

"Seeing is believing"

"EXCELLENT," is the printer's comment when his customer specifies "USE BLENDFOLD ENAMEL FOR COVER AND INSIDE."

Modern research and controlled laboratory methods have joined in the blending of pulps and other materials entering into its manufacture and have produced a uniform high grade folding enamel that justifies its name—Blendfold Enamel.

It has proved its dependability for black and white and process color reproduction. Its uniform whiteness, clear formation, evenness of surface and excellent folding qualities, commend it as a safe selection. When employed for both cover and inside pages, it reflects the maximum of harmony and uniformity.



Westvaco Inspirations for Printers, No. 103, published February 1st, is definite and convincing evidence of the versatile printing qualities of Blendfold Enamel. Throughout the eight page 100 lb. Blendfold Enamel signature appearing in the issue, there appears thirteen 4-color process reproductions in three screens—120, 133, and 150; also one 2-color halftone, three black and white halftones, one silhouette halftone—all of varying screens—and two line and Ben Day engravings. These plates were not "made for the paper" but were gathered from many sources from all parts of the country—lent by advertisers, agencies, publishers, printers, etc., and received in the most varied forms—originals, pattern plates, electrotypes, blocked and unblocked, and made for all sorts of papers and purposes.

Seeing is believing. A review of Inspirations No. 103 shows the splendid performance of Blendfold Enamel under the most trying test. It also shows three other grades of Westvaco papers to similar advantage.

Your Westvaco Distributor will be glad to furnish you with copies of Westvaco Inspirations for Printers, No. 103, upon request.

PRINTING DEVELOPS NEW FRONTIERS

The 1937 Series of Consumer Booklets, published Bi-monthly

No. 14—"Making a Friend of the Customer with Package Inserts" is the second issue of the 1937 series of Consumer Booklets. A reproduction of the cover is shown at the left.

No. 13—"Travel, Recreation and Vacation"—the first issue of the 1937 series was published on January 1st.

Copies of both issues are obtainable through your Westvaco Merchant.

WEST VIRGINIA PULP & PAPER COMPANY

Distributors of Westvaco Mill Brand Papers

- AKRON, OHIO. The Union Paper & Twine Co.,
31 North Summit Street
- ATLANTA, GA. S. P. Richards Paper Company,
166-170 Central Avenue, S.W.
- AUGUSTA, ME. The Arnold-Roberts Company
- BALTIMORE, MARYLAND. Bradley-Reese Co.,
308 West Pratt Street
- BIRMINGHAM, ALA. Graham Paper Company,
1726 Avenue B
- BOSTON, MASS. The Arnold-Roberts Company,
58 High Street
- BUFFALO, N. Y. The Union Paper & Twine Co.,
713 Brisbane Building
- CHICAGO, ILL. West Virginia Pulp & Paper Co.,
35 East Wacker Drive
- CINCINNATI, OHIO. The Chatfield Paper Corporation,
Third, Plum and Pearl Streets
- CLEVELAND, OHIO. The Union Paper & Twine Co.,
116-128 St. Clair Avenue, N.W.
- DALLAS, TEXAS. Graham Paper Company,
302-306 North Market Street
- DES MOINES, IOWA. Carpenter Paper Co. of Iowa,
106-112 Seventh Street Viaduct
- DETROIT, MICH. The Union Paper & Twine Co.,
551 East Fort Street
- EL PASO, TEXAS. Graham Paper Company,
201-203 Anthony Street
- ERIE, PA. The Union Paper & Twine Co.,
358 W. 7th Street
- HARTFORD, CONN. The Arnold-Roberts Company,
125 Trumbull Street
- HONOLULU, T. H. Theo. H. Davies & Co., Ltd.
- HOUSTON, TEXAS. Graham Paper Company,
1401 Sterrett Street
- KANSAS CITY, MO. Graham Paper Company,
332 West Sixth Street Traffic Way
- LINCOLN, NEBRASKA. Carpenter Paper Co.,
800 "O" Street
- LOS ANGELES, CAL. Carpenter Paper Company
of California, 6931 Stanford Avenue
- MEMPHIS, TENN. Graham Paper Company,
345 South Front Street
- MILWAUKEE, WIS. W. J. Herrmann, Inc.,
1319 North Third Street
- MINNEAPOLIS, MINN. Graham Paper Company,
607 Washington Avenue, South
- MONTGOMERY, ALA. S. P. Richards Paper Co.,
531 North Lawrence Street
- NASHVILLE, TENN. Graham Paper Company,
222 Second Avenue, North
- NEW HAVEN, CONN. The Arnold-Roberts Company,
147-151 East Street
- NEW ORLEANS, LA. Graham Paper Company,
222 South Peters Street
- NEW YORK, N. Y. M. M. Elish & Co., Inc.,
29 Beekman Street
- NEW YORK, N. Y. The Seymour Paper Company, Inc.,
220 West Nineteenth Street
- NEW YORK, N. Y. West Virginia Pulp & Paper Co.,
230 Park Avenue
- OKLAHOMA CITY, OKLA. Graham Paper Company,
106-108 East California Avenue
- OMAHA, NEBRASKA. Carpenter Paper Company,
Ninth and Harney Streets
- PHILADELPHIA, PA. West Virginia Pulp & Paper Co.,
Public Ledger Building
- PITTSBURGH, PA. The Chatfield & Woods Co. of
Pennsylvania, Second and Liberty Avenues
- PROVIDENCE, R. I. The Arnold-Roberts Company,
266 South Water Street
- RICHMOND, VA. Richmond Paper Co., Inc.,
201 Governor Street
- ST. LOUIS, MISSOURI. Graham Paper Company,
1014-1030 Spruce Street
- SAN ANTONIO, TEX. Graham Paper Company,
130 Graham Street
- SAN FRANCISCO, CAL. West Virginia Pulp & Paper Co.,
503 Market Street
- SIOUX CITY, IOWA. Carpenter Paper Company
of Sioux City, 205-209 Pearl Street
- SPRINGFIELD, MASS. The Arnold-Roberts Company,
168 Bridge Street
- WASHINGTON, D. C. R. P. Andrews Paper Co.,
First and H Streets, S. E.
- WICHITA, KANSAS. Graham Paper Company,
117-121 North Water Street
- EXPORT AGENTS: American Paper Exports, Inc.,
75 West Street, New York, N. Y.

Precision rubber printing plates

FOR ALL PRINTING PURPOSES



AMERICAN PLASTIC PLATES, INC.

Division of Partridge & Anderson Company

712 Federal Street, Chicago, Illinois Telephone HARRison 3735

ORDER TODAY

35¢ EACH

9375 HARD FOUNDRY TYPE—POINT BODY—POINT SET—ORDER TODAY
STERLING TYPE FOUNDRY
Vermontville, Michigan, U.S.A.

Meet "DOC"
the PRINTERS' FRIEND

• "DOC" cuts pressroom costs to the bone. Prevents offset, sticking, smudging, picking; permits perfect ink distribution. Simply mix with regular ink. No apparatus required.

Endorsed by printers large and small.

"DOC" Your Ounce of Prevention

write NEWBERRY INK COMPOUND, INC.
Hartford City, Indiana

GROVE'S
Gauge Pins and Grippers
for PLATEN PRESSES
"No-Slip" Gauge Pin

Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market
Order from Your Dealer or Direct

JACOB R. GROVE CO.
3708 Fulton St., N.W., Washington, D.C.

its results
Amaze You

A performer, through long and faithful practice of his art, acquires a mastery which amazes you. For the past 30 years Kimble has specialized in Motors for the Graphic Arts. Here, too, results are amazing.

KIMBLE ELECTRIC COMPANY
2011 West Hastings Street, Chicago, Illinois

KIMBLE Motors

Distributed by
AMERICAN TYPE FOUNDERS
Branches and Sales Agents in Twenty-Five Cities

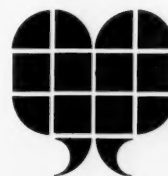
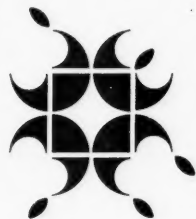
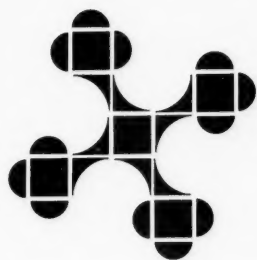
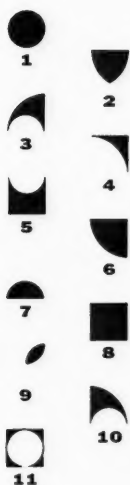
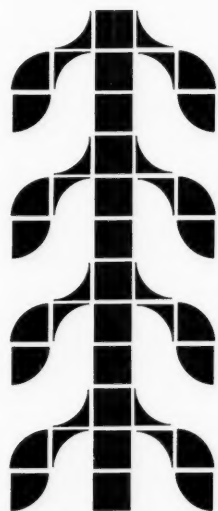
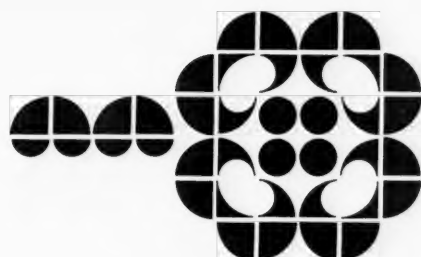
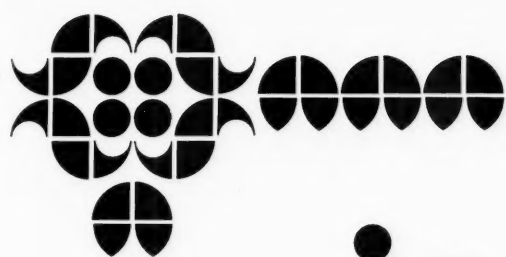
LONG LIFE
IS BUILT INTO
Genuine PMC
METAL BASES

• The careful selection of materials noted for their strength, toughness and qualifications which keep them true to original dimensions—plus a thorough knowledge of the printers' metal base requirements—make genuine PMC Metal Bases the popular choice of thousands of printers. Send for catalog describing the time and money saving advantages of genuine PMC metal plate mounting systems.

WARNOCK 4 by 4 METAL BLOCKS

STERLING TOGGLE BASES

THE PRINTING MACHINERY COMPANY
436 COMMERCIAL SQUARE • • • CINCINNATI • OHIO
23 E. 26th St., New York, N. Y. 20 W. Jackson Blvd., Chicago



BARLOWTYPE

A new opportunity for the typographer to give expression of his individuality to borders and ornaments. From these eleven pieces thousands of designs can be made. Cast on 18 pt. body. Standard font contains 20 pieces of each character and sells for \$2.25. Additional characters available at 75 cents a pound

M & L TYPE FOUNDRY

4001 Ravenswood Avenue, Chicago

Profits are the results of an aggregate of known operating costs, pruned from a little saving here, a little saving there. Answer: PROFIT.

But a little lost time here and a little lost time there, we have a growing deficit. Particularly does this loss increase when trying to line-up and register forms by a hit and miss method. **BUY A**

CRAFTSMAN Line-up and Register Table

Protected by patent and license rights
SPEED **ACCURACY** **PROFIT**
Precision Built, to Geared Accuracy
Built in four sizes: 25"x38", 38"x50", 45"x65" and 50"x75"

Depend upon the CRAFTSMAN to give you the results you are looking for when registering and lining up any kind of form. Decision of the CRAFTSMAN will be final—no argument.

You Need this table NOW. Write Waltham or Chicago Office for folder giving full particulars and attractive proposition for owning one.

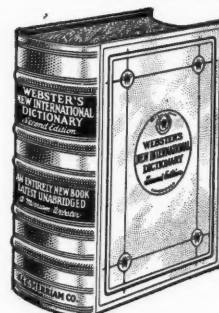
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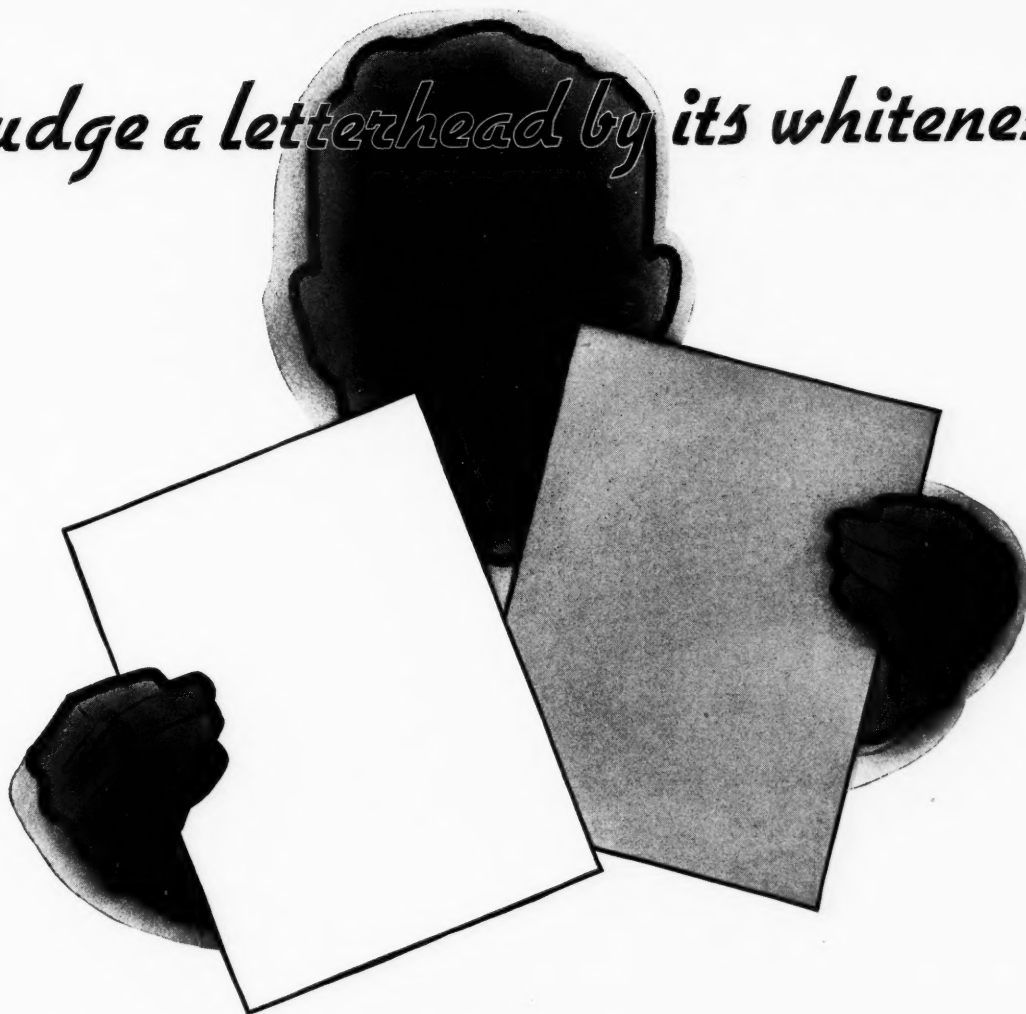
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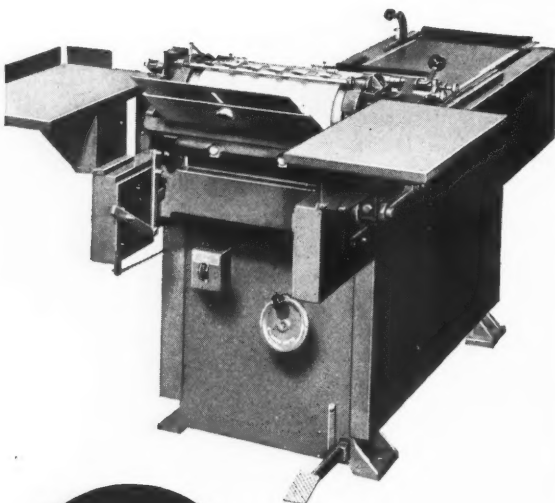
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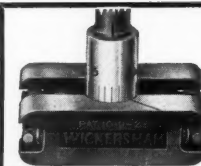
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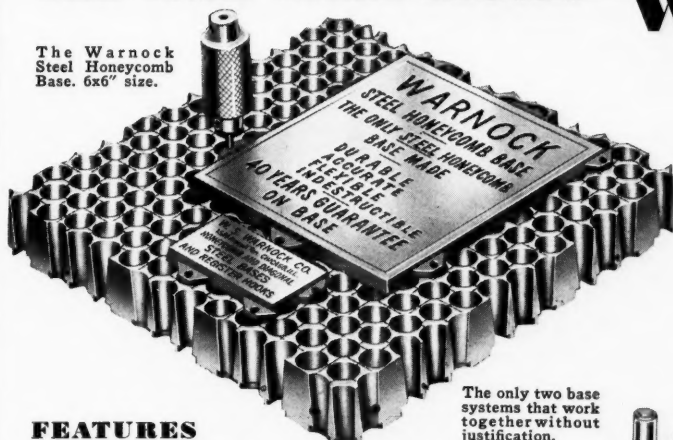
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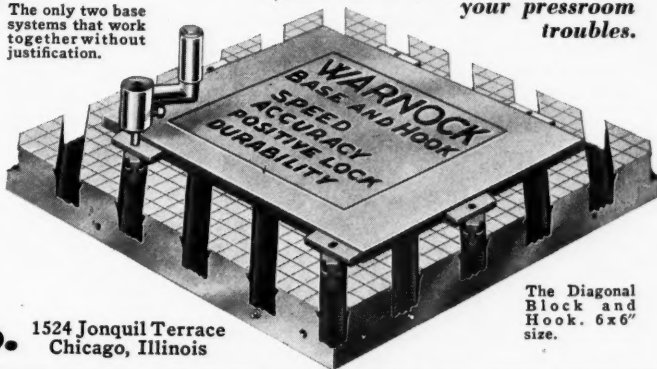
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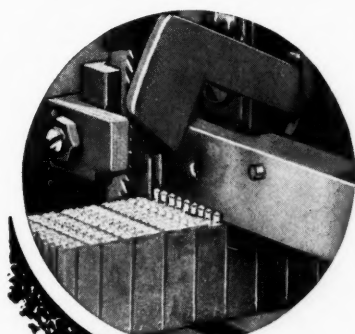
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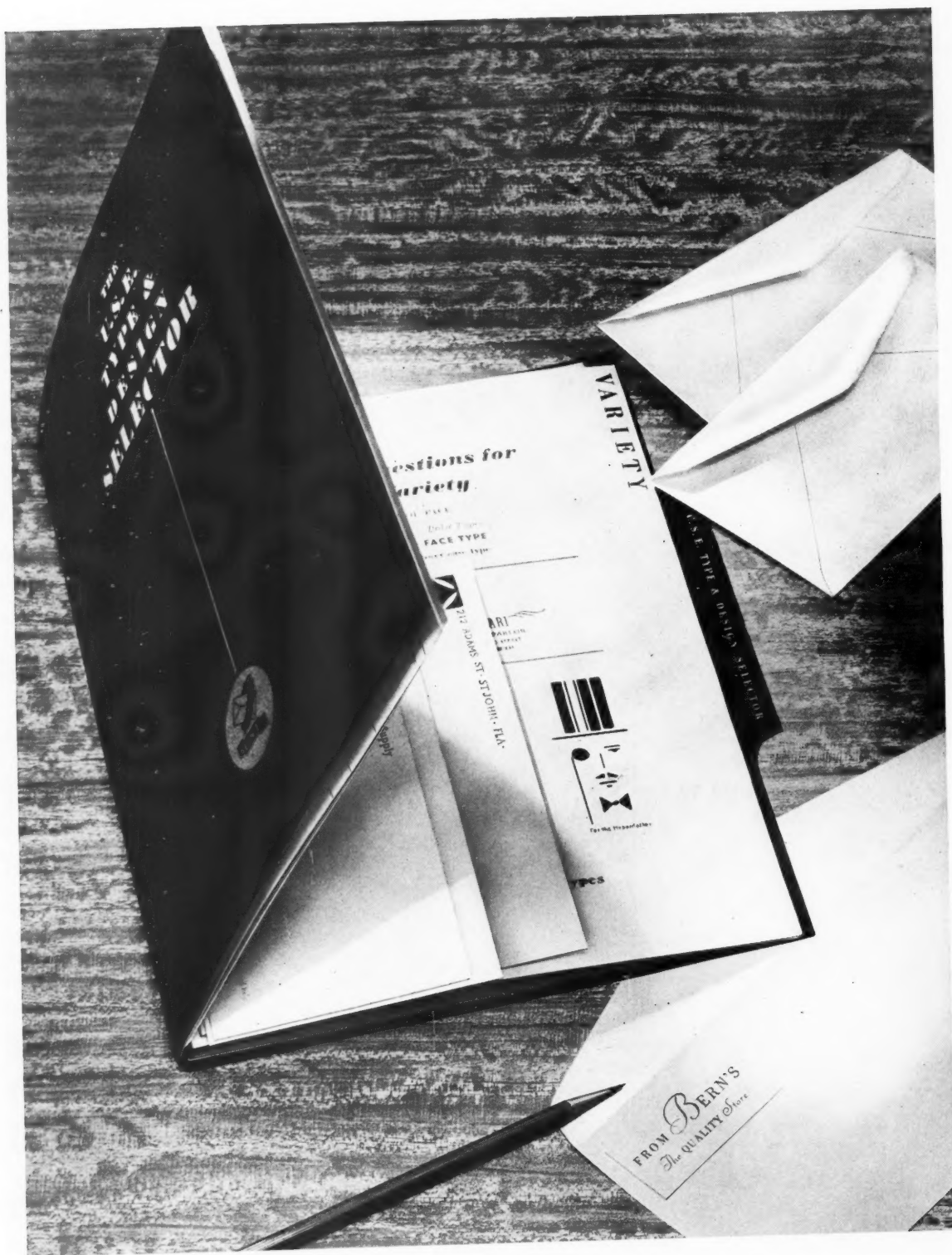
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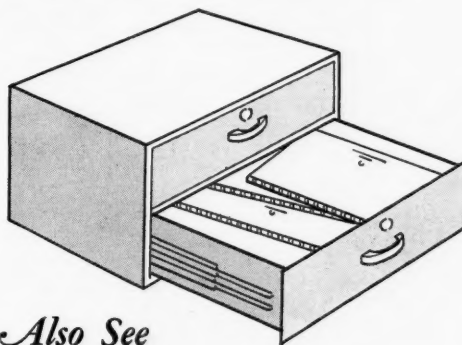
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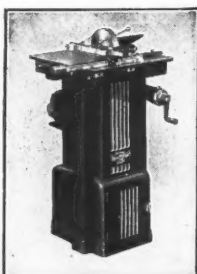
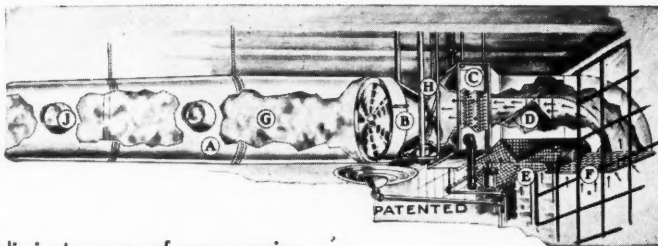
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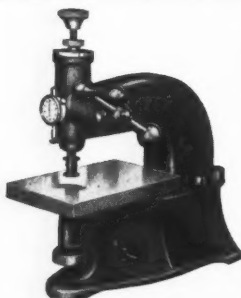
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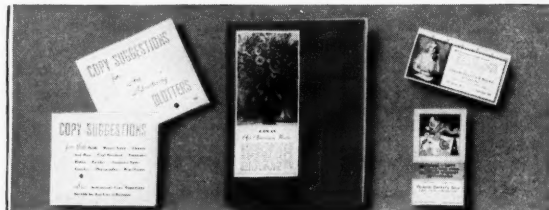
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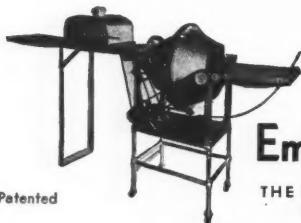


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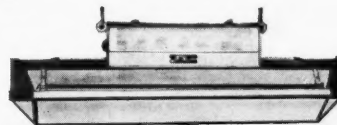
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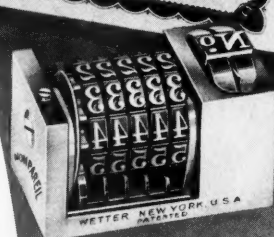
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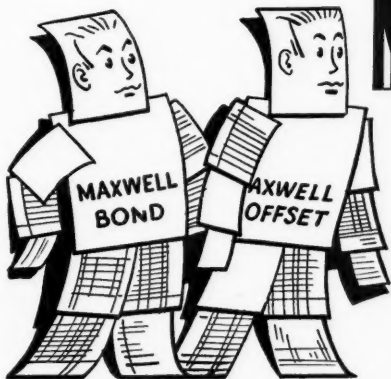
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Sales for 1936 on Maxwell Bond and Maxwell Offset broke all records

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The Inland Printer

Volume 98
Number 6
March, 1937

*The Leading Business and Technical Journal of the World in
the Printing and Allied Industries • J. L. FRAZIER, Editor*

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THE INLAND PRINTER, March, 1937, Volume 98, No. 6, Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 420 Lexington Avenue, New York). Subscription, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

Manuscripts should be accompanied by postage for their return if unavailable. THE INLAND PRINTER assumes no responsibility for unsolicited contributions, except, of course, to accord them courteous attention and ordinary care.

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Western Advertising: William R. Joyce, 205 West Wacker Drive, Chicago, Ill.
Eastern Advertising: Charles A. Wardley, 420 Lexington Ave., New York City

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NEELY PRINTING COMPANY

CROMWELL TYMPAN



GOES ROUND THE WORLD

/n LEICESTER, ENGLAND . . .



*Fine Printing
means there's*
**CROMWELL
TYMPAN**
on the job

Above: Aerial view of Leicester.
Center: The clock tower, City Centre.
Right: Running a job with Cromwell Tympan at the plant of Messrs. Raithby, Lawrence & Co. Ltd., Leicester.



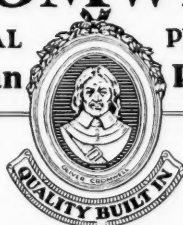
CROMWELL

SPECIAL

Tympan

PREPARED

Paper



MAKE THIS TEST

Write today for a free working sample of Cromwell Tympan, giving size and make of your press. Try it on your next tough job. You'll be convinced.

FINE printing has been a cherished tradition in the press shops of England ever since the days of William Caxton. It is not surprising, then, to find Cromwell Special Prepared Tympan the choice of leading printers throughout the British Isles, as it is the world 'round. Cromwell Tympan is the perfect makeready protection—hard, uniform surface and high tensile strength combined with absolute resistance to oil and moisture. The product of exclusive manufacturing processes, it is built to withstand the wear and tear of present day high speed press runs and turn out the 400,000th impression as sharp and clear as the first.

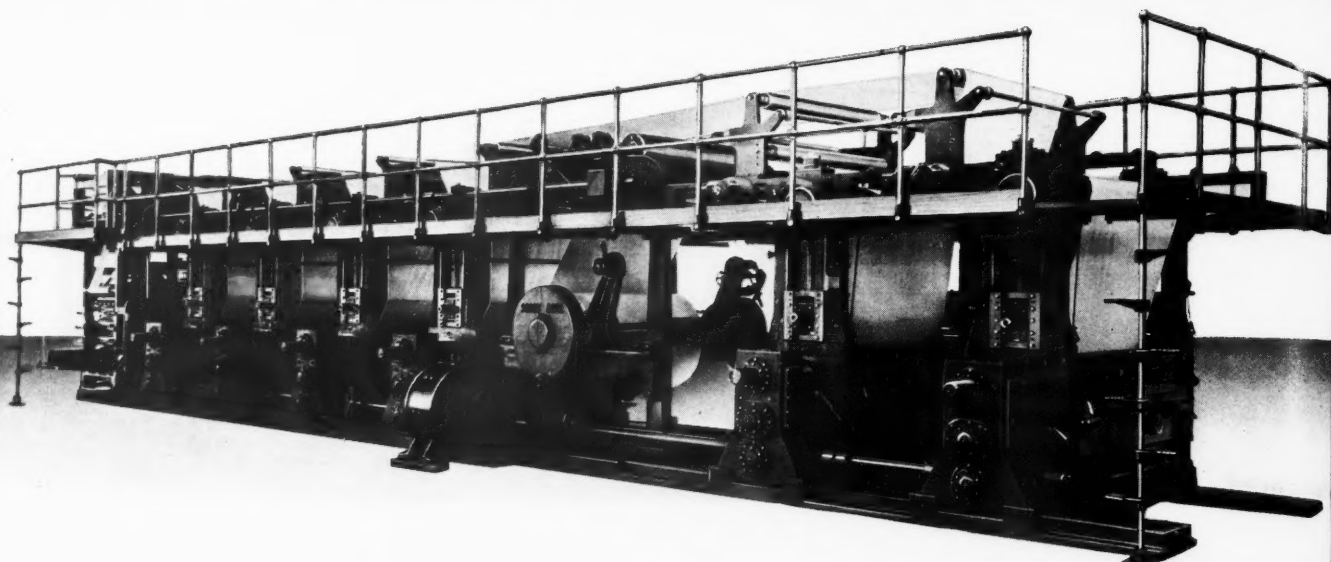
Cromwell Tympan is sold by leading paper houses everywhere—in rolls or cut and scored for all makes of high speed presses.

THE CROMWELL PAPER CO.

4801-29 S. WHIPPLE ST.
CHICAGO, ILL.

4715 PEARSON PLACE
LONG ISLAND CITY, N. Y.

COTTRELL



GRAVURE

The Cottrell Rotogravure Press shown above prints two colors first side and four colors second side . . . size $34\frac{3}{4} \times 60$. . . in four 8's, two 16's, or two 20's. All products are delivered in a patented packer-type delivery. • This press is used in the production of two leading national magazines. Write for details concerning it and other recent Cottrell rotogravure printing press constructions.

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